DOCTOR WHO

THE WONDERFUL BOOK

1965

DOCTOR
WHO

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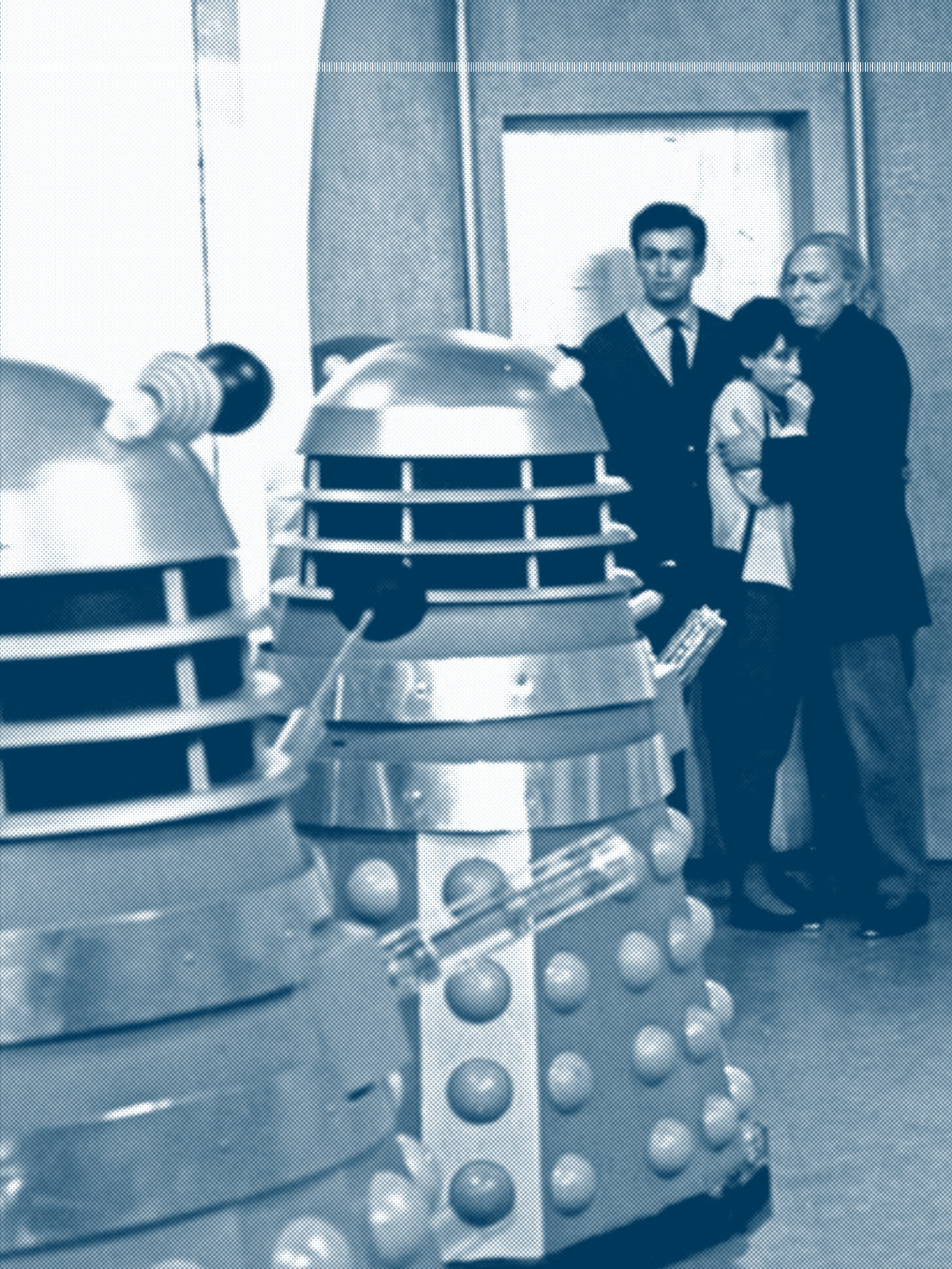


WELCOME TO THE WONDERFUL BOOK OF DOCTOR WHO

EXPLODING onto our TV screens last November like US president John F Kennedy's head did onto the trunk of his Lincoln Continental the night before, *Doctor Who* is the astounding new science-fantasy serial from the BBC.

The very name of the programme poses the question everyone is asking: Doctor *who*, exactly? Who is this old man claiming to be from another world and possessing a time machine that is not only disguised as an everyday Metropolitan police box but is somehow much bigger on the inside? He calls it his TARDIS – the word stands for Time And Relative Dimension In Space, but that barely begins to explain what this marvellous machine can do and where it can take him.

The Doctor calls himself an explorer, but also an exile, cut off from his own people and planet. He travels only with his granddaughter, Susan, but where they are from or what, perhaps, they are escaping we don't know. What is clear is that the Doctor will do anything necessary to keep his granddaughter safe. And when their presence on Earth in 1963 is in danger of being exposed, he does the only thing he can to protect her and launches the TARDIS into space and time once more. Only this time, he has two more passengers...

BARBARA Wright and Ian Chesterton are secondary school teachers, she in history and he in science. They are both intrigued by the scattered knowledge of their pupil Susan Foreman, but when they flagrantly ignore proper channels and follow her home to discuss their concerns with her grandfather, they discover a far stranger place than either dreamed.

They meet the Doctor, who tries to deter them from pressing too hard, but their concern for their pupil drives them to discover his secret – he and Susan are time travellers from another world – and in retaliation, the Doctor kidnaps them, taking them against their will on a death-defying series of adventures.

Their disciplines come in handy. Whether it's a journey into Earth's past or a trip to a fantastic alien planet, Barbara's knowledge of history and Ian's scientific training help them keep their heads while facing danger. Barbara's study of Aztec civilisation allows her to pass as the reincarnation of a holy priest to save her friends from a grizzly visit to the sacrificial altar. Ian's understanding of the sciences is less useful in the face of the Doctor's superior knowledge, but he's handy in a fight when he needs to defend the others, so it's good he's around.

All four travellers quickly realise that this isn't a sightseeing tour, however, when the TARDIS lands them – almost like it's choosing to – in one dangerous situation after another. And pretty soon they learn the true value of their freedom to go anywhere in the universe: they can make a difference. From helping early Mankind rekindle his knowledge of fire, to saving a race of pacifists from total extermination at the hands (or rather suckers) of heartless metal-cased mutants; from showing future humans and aliens how to overcome their mutual fears, to assisting in the downfall of the infamous rulers of revolutionary France, the Doctor and his companions become a force for good in a scary universe.

WITHIN these pages you can relive all the Doctor's adventures, on Earth and strange new worlds like Skaro and Marinus, meeting new civilisations like the Sensorites, and past human cultures like the Mongols. *The Wonderful Book of Doctor Who* is your essential guide, not only to the on-screen action but also what you didn't see. Read Susan's school report that first got her teachers wondering, learn where are the best places for a holiday on the ocean world of Marinus, and discover what the Aztecs thought of Yetaxa's servants. *The Wonderful Book* also takes you behind the scenes to meet the actors, writers, directors and designers who bring you the Doctor's adventures every Saturday. And they might, perhaps, let you know a few secrets about travels yet to come and what monsters our friends may be facing again...

SO prepare for take-off as the grinding engines of the TARDIS gear up to take you on a whole universe of adventure...

"Doctor Who is THE BEST ROLE EVER!"

William Hartnell is the man behind the grumpy old codger we all love for his cool time machine. Which is lucky, because he plans to stay a long time

THE Doctor is perhaps the least likely TV hero you could imagine. He's an old man who tires easily and is often forgetful. He's short tempered and doesn't put up with idiots – which, given his arrogance, he considers pretty much every one else to be. And whenever he's faced with danger, his immediate reaction is to get back to his space-time machine and get the hell out of there!

And yet over the last year, as we have accompanied the Doctor on his travels, we've grown to love him. His habit of bumbling into, and often out of, trouble is endearing, as is the way he often says the wrong thing. He's devoted to his granddaughter. And he has the coolest spaceship, like, ever!

He's the granddad we'd all like to have – not living with us but safely in a home where we can visit him once a week so he can tell us stories. And the man responsible for making us adore him is veteran actor William Hartnell. Your grandparents might recognise him from the film *Brighton Rock*, your mum and dad may have seen him on TV in *The Army Game*, but you've probably never heard of him. So *The Wonderful Book of Doctor Who* is here to tell you all about the man who makes the Doctor so lovable.

Hello, Bill.

That's Mr Hartnell to you.

How did you come to get the role of the Doctor, Mr Hartnell?

Doctor Who, you mean? Well, it was a stroke of luck, actually. I was at a garden party last summer with my good friend Peter Sellers – we'd recently worked together on the film *Heavens Above!* – and there was an actor there called Hugh David, who I believe had some success in a TV series a few years ago. He was saying how he had just turned down a role for the BBC – some sort of doddery old inventor in a new science-fiction serial it was making for children.

Well, I thought this sounded just like the sort of thing I wanted to do. I was getting tired of playing the thugs and army types I'm usually offered, and something more whimsical for a young audience seemed ideal. So I telephoned the BBC and was put through to a lovely young lady, and asked her if she'd kindly pass on my name to the producer of this new science-fiction show I'd heard about. She said she was the producer, and of course I laughed. But it turned out she was right! I was talking to Verity Lambert. Well, we giggled about that later, but I think I nearly scuppered my chances from the off.

Luckily she had seen me in a film I made called *This Sporting Life* and apparently had thought at the time I would be perfect if she ever needed to cast a grumpy old time traveller – that's the kind of unorthodox thinking that makes Ms Lambert so special – so she was delighted I had called.

What attracted you to the Doc—, er, Doctor Who's character?

It was the chance to do something for children, mainly. The character on the

page was very thin, of course, just that he was very old and snapped at everybody. I got them to tone that down so he was more cuddly after the first few stories. And to show his great age I made him very forgetful, which is always comical. Like getting Ian's surname wrong all the time, and not knowing how to fly the TARDIS. There was all this technical mumbo-jumbo in the script about how he couldn't navigate correctly because bits kept breaking down, but I said wouldn't it be funnier if he just couldn't remember how to work it, so they wrote that in. I even deliberately say some of my lines wrong, just to show the audience that he may be brilliant but also a bit senile.

How do you get on with your three co-stars?

I wouldn't call them co-stars, exactly – the show is called *Doctor Who*, after all. But they're adequate. Of course, they all take it so seriously, especially that Carole Ann Ford. She thinks she's playing Ophelia or something!

FAQ

FULL NAME
William Henry Hartnell

DATE OF BIRTH
8 January 1908

HOME TOWN
London

FIRST WEEK OFF
The Keys of Marinus episode 3

WHO FACT
William – 'Bill' to his friends – likes nothing more at the weekend than returning to his Surrey home for a pint and a game of dominoes in his local pub

"I EVEN DELIBERATELY SAY SOME OF MY LINES WRONG, JUST TO SHOW HE'S A BIT SENILE"

When really it's just a bit of a laugh, isn't it? No one believes in what happens, it's just so fantastical. Children just love this old granddad bumbling around the galaxy.

What has been your favourite story from this first series?

They don't have much of a story to them, do they? There's a bit of a problem to solve, just to show how clever Doctor Who is, but otherwise it's just the fun of watching him trying to keep those three youngsters in line.

There was one I did enjoy, now what was it? [*thinks*] Oh yes, *The Keys of Marinus* I believe it was. That was fun because I had a nice two-week holiday with the family in the south of France. They said, "Bill, you can't take time off, we've just been commissioned for 52 weeks." But I said, "Tough, I've had this holiday booked for months. Just have me jump forward in time to the last episode to sort everything out." And do you know, that's what they did!

How long do you think you'll continue to play Doctor Who?

This is the part I was born for, so I'd have to be pretty demented to give it up. Doctor Who is the best role ever! Children adore him so much that I just know the programme will run and run – they won't let the BBC stop making it. Of course, one day I'll be too old to keep doing it. Yes, one day. It'll end then, but we'll have got 10 or 15 years out of it. I mean, it's not like they could continue making the show without me! [*laughs*]

ADVENTURE 1

An Unearthly Child

BY ANTHONY COBURN

THE STORY

History teacher Barbara Wright is concerned about the erratic knowledge of one of her pupils, Susan Foreman. She confides in fellow science master Ian Chesterton, and they agree to visit her home, which appears to be a junkyard. But they find the place deserted – except for a police telephone box that seems to be alive with some form of power.

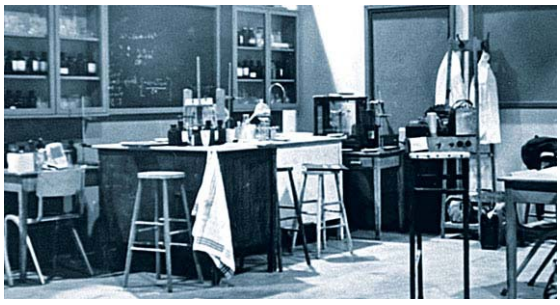
Before they can seek help, an old man enters the yard and berates them for trespassing. The teachers are about to leave when Susan calls out from the police box. The old man tries to bar their way and Ian struggles with him as Barbara steps into another world.

CLIFFHANGER!

Susan insists she'd rather leave her grandfather than Earth and he seems reluctantly to concede. But as he moves to open the TARDIS doors, the girl spots his true intention and tries to stop him. Too late – the bright room begins to shake and a strange growling sound rises. Ian and Barbara are thrown to the floor, strange patterns swirl through the air and London appears to recede on the scanner. The Doctor stares implacably as the noise reaches a crescendo – and then all is calm. Impossibly, the police box now stands not in the junkyard, but on a barren, windswept plain, across which falls the shadow of...a man?

WHERE ARE WE?

The episode begins at the junkyard at 76 Totter's Lane in London, owned, according to the name on the gates, by one I.M.Foreman. In the next episode the Doctor doesn't recognise this name, at least in relation to himself, so it's presumably not his yard – the TARDIS has merely come to rest there. Susan's school where Ian and Barbara teach is called Coal Hill, although it's uncertain how nearby this is. Susan walks to and from school, but she clearly likes long "mysterious" walks, whereas Ian and Barbara drive to Totter's Lane.



MAGIC MOMENT

THE DOCTOR: The point is not whether you understand. What is going to happen to you? They'll tell everyone about the Ship now.
IAN: Ship?
THE DOCTOR: Yes, yes, Ship. This doesn't roll along on wheels, you know.
BARBARA: You mean it moves?
SUSAN: The TARDIS can go anywhere.
BARBARA: TARDIS? I don't understand you, Susan.
SUSAN: Well, I made up the name TARDIS from the initials: Time And Relative Dimension In Space. I thought you'd both understand when you saw the different dimensions inside from those outside.
IAN: Let me get this straight. A thing that looks like a police box standing in a junkyard, it can move anywhere in Time and Space?
THE DOCTOR: Quite so.

» The policeman seen at the start of the episode, Reg Cranfield, is a real bobby. A friend of one of the production team, he was brought in to add some realism to the part after the actor in the role for the pilot recording, Fred Rawlings, failed to present a convincing policeman. » The boy who interrupts the two girls in the school corridor is the second cousin of comedy actor (and William Hartnell's co-star in *Carry on Sergeant*) Kenneth Williams. » John Smith and the Common Men is a genuine popular beat combo and was indeed at number two in the charts when this episode was originally recorded in September 1963. Unfortunately the scripts weren't updated when the recording was remounted. » Carole Ann Ford really doesn't know how many shillings there are in a pound. She has someone to do all her shopping for her and doesn't even know how much a pint of milk costs. » Any schoolchild knows that the idea of Time as a fourth dimension related to the three dimensions of physical space was first postulated by Albert Einstein in his general and specific theories of relativity. But what you may not know is that a fifth dimension was proven to exist by Russian scientist Theodore Nicolai Kerensky in a paper published in 1962. Clearly Ian isn't up to speed with the latest theories. » The police box used in this episode and *100,000BC* was 'borrowed' from *Dixon of Dock Green*. Its producers demanded it back, however, so *Doctor Who* had to make its own for *The Mutants* onwards. If you look very carefully as the camera pans when Ian walks round the police box, you can just make out the words "Jack was 'ere" chalked on a side panel. » In the pilot recording it was the Doctor who wanted to stay on Earth, berating Susan for not telling him how dishy her science teacher was, and she who insisted they leave so she could get away from that "sodding" school. However, Sydney Newman had a change of heart and decided to swap their motivations over. » CE Webber's original script for the first episode was to have led into his story called 'The Giants', in which the travellers end up one inch high. This was changed when producer Verity Lambert decided such a story would only be made over her dead body and used Anthony Coburn's script instead.

FANTASTIC FACTS

BEHIND THE SCENES
ANTHONY COBURN

Writer

You were the second writer to work on the script for this opening episode, taking over from CE Webber. Did you have to change much?

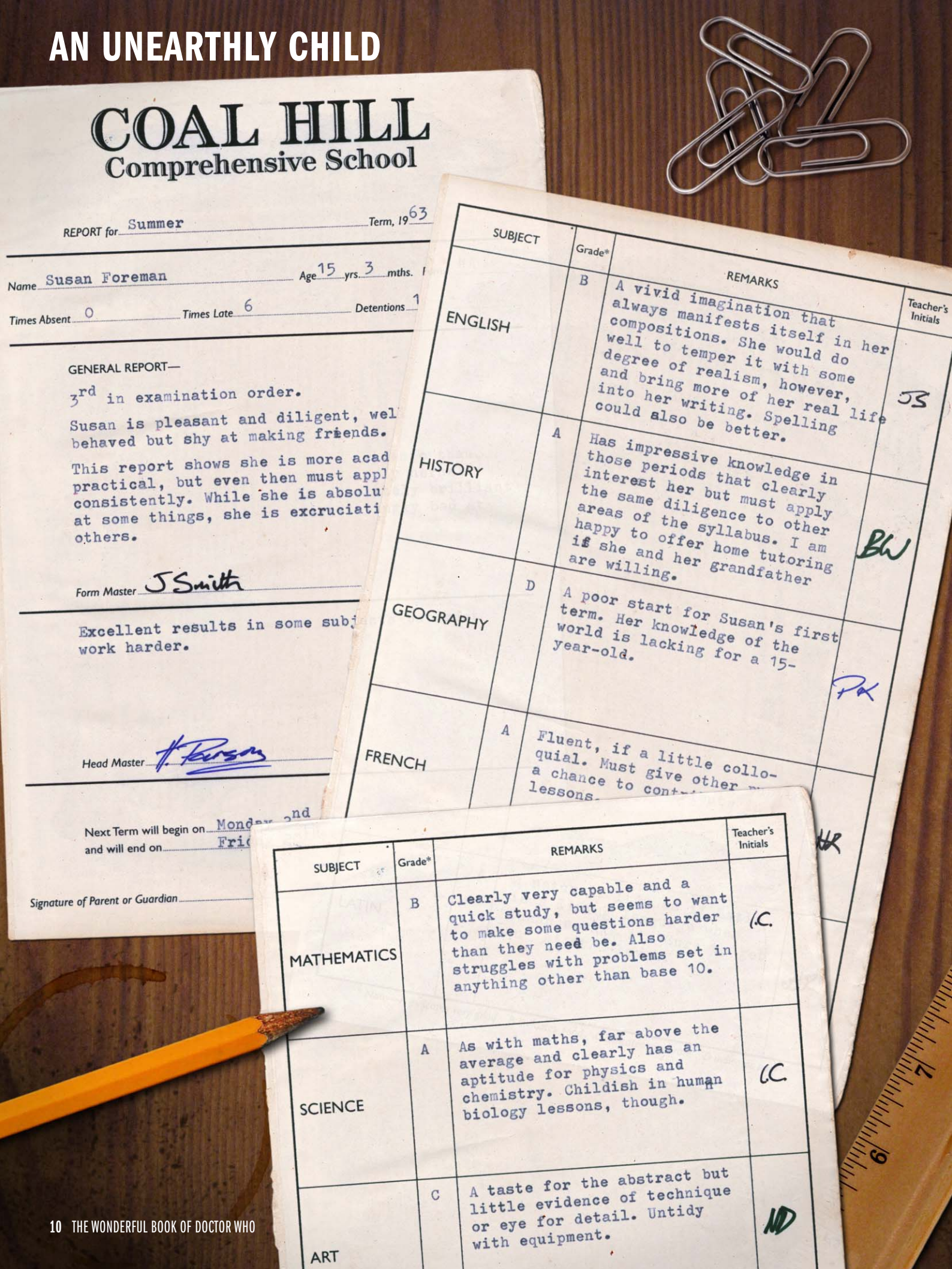
Too right! His script was a load of dross. It was full of crazy ideas that would have been totally impossible to produce in a television studio, like the time machine not being seen at all – how the hell do you convey that without a ton of expensive optical film effects? His characterisation of the four leads was all over the place. One minute Barbara was coming on to Ian in order to get him to help, the next she was giving him a hard time for not letting her drive.

I rewrote the whole thing, just keeping the basic idea of these two teachers of Susan's following her home and finding she lives in a junkyard. I renamed Ian and Barbara; they had been Cliff and Lola – what sort of jessie names are they for two London secondary school teachers? I had the idea of disguising the time machine as a police box after I'd been locked in one for being drunk and disorderly late one night. And I made Susan the Doctor's granddaughter, cos I was buggered if I was going to have a dirty old man travelling with a teenage girl in one of my scripts.

Having written this and the next story, *100,000BC*, will you be providing any more episodes for the next series?

Like hell! You won't get me writing for that poncy programme again after the way they screwed me over. I'd written a script called 'The Masters of Luxor' which was supposed to run after *100,000BC*, when Verity [*Lambert, producer*] rang me up and said they were dropping it in favour of some shit from a hack called Terry Nation. She said the idea of a deserted planet where the only inhabitants are robotic creatures wasn't the sort of thing they wanted. So you can imagine how pissed off I was when I saw *The Mutants*. Verity claimed the Daleks weren't robots and it was nothing to do with Nation being cheaper. Bulls**t!

AN UNEARTHLY CHILD



COAL HILL
Comprehensive School

REPORT for Summer Term, 1963

Name Susan Foreman Age 15 yrs. 3 mths.

Times Absent 0 Times Late 6 Detentions 1

GENERAL REPORT—

3rd in examination order.

Susan is pleasant and diligent, wel
behaved but shy at making friends.

This report shows she is more acad
practical, but even then must appl
consistently. While she is absolu
at some things, she is excruciati
others.

Form Master J Smith

Excellent results in some subj
work harder.

Head Master H. Parsons

Next Term will begin on Monday 2nd
and will end on Fri

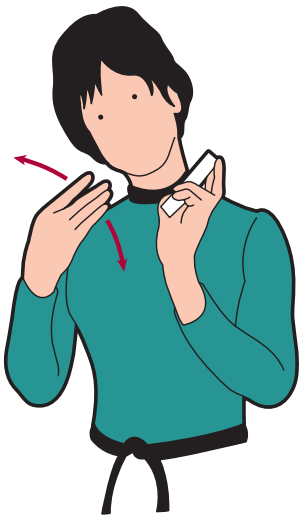
Signature of Parent or Guardian

SUBJECT	Grade*	REMARKS	Teacher's Initials
ENGLISH	B	A vivid imagination that always manifests itself in her compositions. She would do well to temper it with some degree of realism, however, and bring more of her real life into her writing. Spelling could also be better.	JS
HISTORY	A	Has impressive knowledge in those periods that clearly interest her but must apply the same diligence to other areas of the syllabus. I am happy to offer home tutoring if she and her grandfather are willing.	BW
GEOGRAPHY	D	A poor start for Susan's first term. Her knowledge of the world is lacking for a 15-year-old.	PK
FRENCH	A	Fluent, if a little collo-quial. Must give other p... a chance to cont... lessons.	HR
LATIN			
MATHEMATICS	B	Clearly very capable and a quick study, but seems to want to make some questions harder than they need be. Also struggles with problems set in anything other than base 10.	I.C.
SCIENCE	A	As with maths, far above the average and clearly has an aptitude for physics and chemistry. Childish in human biology lessons, though.	I.C.
ART	C	A taste for the abstract but little evidence of technique or eye for detail. Untidy with equipment.	MD

Learn to do the Hand Jive with Susan Foreman

It's the dance craze that's all the rage where Susan comes from, but now you can get hand jiving here on Earth with our 'handy' guide. So put your transistor radio to your ear (the tinnier the sound, the better), tune into your favourite pop station – one playing the fabulous John Smith and the Common Men is best – relax your wrists and follow these simple steps to start getting groovy with your mitts...

1 TAPPING ALONG
Start with the trannie close to your left ear and tap on the speaker with the fingers of your right hand.



2 KEEPING COOL
Move your right hand away from the radio and flap it forwards and backwards as if fanning your face.

3 THE BELT FLICK
Drop your hand to your waist and rotate your wrist back and forth. Keep your fingers together or, to really express yourself, waggle them around.

4 GIVING THE BRUSH OFF
Bring your hand back up to your chest and with the fingers slightly spread, bend at the wrist as if brushing some dust from your lapel.

5 NOW YOU'VE DONE IT
Throughout, slowly gyrate your hips. Keep going until your wrists go numb or you're interrupted by your schoolteachers entering the room.

"I've become the QUEEN OF SCREAMING"

Carole Ann Ford finds it a struggle to get the writers to appreciate the character of Susan as much as she does, but the future looks promising

AS the granddaughter of the programme's title character, you'd think Susan would be a pivotal role, providing direct motivation for the Doctor to get involved with the plot.

In fact, she's hardly used at all, either falling ill, being locked up out of the way, or getting on everyone's tits by shrieking at the slightest sign of something out of the ordinary.

Having to cope with this woeful underwriting is actress Carole Ann Ford, who brings to the character a suitable other-worldliness – I mean, just look at her – and a clear devotion to her grandfather. And she does good work when the scripts give Susan something worthwhile to do, such as forming a close friendship with Ping-Cho in *Marco Polo* or standing up to the Doctor by trusting the Sensorites in, well, *The Sensorites*.

Sadly, in the time travellers' latest on-screen adventure, *The Reign of Terror*, Susan was locked up in a dingy cell where she screamed about the rats, then was sent off to bed to get over a mild chill, then dumped back in the gloomy cell. We caught up with Carole as she prepared to start rehearsals for the next series of *Doctor Who* and asked how she felt the character was developing.

Susan was really at the heart of the first episode but quickly got sidetracked. Did you feel that?
You're right. When I was sent the script for the first episode, I thought this would be a great role. Part of an ensemble, obviously, so I knew I wouldn't get the best lines all the time, but based on that first one, I thought Susan would be a player.

Unfortunately I'd signed the contract before I got the scripts for the next serial in which Susan does little but wail and gasp. I was a bit disheartened, but I successfully got them to let me have the idea for how to escape from the cave at the end, rather than Barbara, so I felt there was scope for keeping the character active.

But every week it's a battle to have something worthwhile to contribute.

So you have to add your own depth to the character?
Whenever I can, which isn't all that often. There's no time during recording to change anything, so it has to all be done in rehearsals. But usually there's so little to work with it's hard to find anything to develop.

The next one, for example, Susan got a brief moment where they contrived it so she was the only one who could return to the TARDIS for the anti-radiation drugs, but after that she was useless again, traipsing around after the Doctor, getting caught and crying. After that I kicked up a fuss and, whether as a result of that or by coincidence, John Lucarotti wrote a lovely part for Susan in *Marco Polo*. Okay, she was often getting into trouble, but it was usually through her curiosity and loyalty, rather than from being stupid. And having so many scenes with Zienia [*Merton as Ping-*

Cho] was a delight. She was so fun to work with and her character brought out the best in Susan.

Do your co-stars help?
They're all lovely people. Bill [*William Hartnell*] is a darling and always very protective of me, as if I really were his granddaughter. In fact, sometimes he can be a bit short with me, like he thinks I *am* a child, and I have to remind him I'm 24! Russ [*William Russell*] and Jackie [*Jacqueline Hill*] have become good friends, but in the rehearsal room they're working to keep their own characters true, so it's kind of each man for himself.

What would you like the writers to do with Susan in the stories?
Just give her something concrete to do! There's so much scope there. She's an alien from a highly advanced civilisation so she's quite intelligent but perhaps not very worldly wise because of her age. That's a unique perspective for any character on TV at the moment, so you'd think writers would be keen to engage with her and show us familiar things in a new light through her eyes. But no, they just treat her as a typical human teenager, whiny and frightened. And the only response they can think to have her give to the terrors she witnesses is to scream. Not try to overcome the natural fear through bravery and understanding. Just scream. I've become the queen of screaming!

FAQ

FULL NAME
Carole Ann Ford
DATE OF BIRTH
8 June 1940
FIRST WEEK OFF
The Aztecs episode 2
WHO FACT
Carole nearly is William Hartnell's real-life granddaughter – her maternal grandmother was Hartnell's sister's husband's cousin's second wife!

"ONE OF THE VOORD OFFERED TO TAKE ME HOME, BUT WANTED TO BRING THE COSTUME TOO!"

Are you enjoying your time on *Doctor Who* then?
I'm enjoying working with all the people very much, and the regular pay is nice, of course. There's a fair bit of dressing up, which is lovely, and being on telly on a Saturday night gets you attention. One of the young men playing a Voord offered to take me home for a night of excitement, but he wanted to bring the Voord costume too! I wasn't up for that.

So where does Susan go now?
Well, there's quite a significant development in the next series. I can't give too much away, but finally she gets to grow up a bit and there are some quite adult themes. In the second story she meets someone who has a big impact on her relationship with the Doctor, Ian and Barbara, and I think it's fair to say the foursome won't be the same after. I haven't seen the final episode of that story yet, but I feel sure that there'll be no more screaming from Susan.

ADVENTURE 2
100,000BC

BY ANTHONY COBURN

THE STORY

The TARDIS has arrived in prehistoric times but the Doctor must get his bearings before they can return to 1963.

While lighting his pipe, he is kidnapped by a local tribesman, Kal, who believes the stranger's apparent control over fire will enable him to take leadership of the tribe. The Doctor loses his matches in the struggle, however, and is about to be killed by an embarrassed Kal when his fellow travellers come to his rescue.

But they are all captured by the current leader, Za, who has lost his father's fire-making secrets. Shut within the fearsome Cave of Skulls, they must choose who to make their alliances with, assuming any of these primitive humans can be trusted at all.

TARDIS TECHNOLOGY

OUTWARD APPEARANCE

Both the Doctor and Susan are puzzled when they emerge from the TARDIS to discover it hasn't changed its appearance and is still in the shape of a police box. Susan says the Ship should disguise itself to suit its surroundings, having previously appeared as an ionic column and a sedan chair.

WHERE ARE WE?

Although it's not stated on screen, the scripts for this adventure set it in the year 100,000BC. Scientists are not sure when exactly Early Man moved out of Africa, but it's likely he had spread into the Arabian peninsula and possibly along the eastern Mediterranean coast by this time. Za talks of tribes over the mountains, which could be the Zagros mountains if these are early pioneers into what is now Iran. Language also existed by this time, although certainly not the simple English we hear. Perhaps the TARDIS translates for its occupants.

MAGIC MOMENT

As Susan tries to cut Ian free, the Doctor calms a frightened Barbara.

THE DOCTOR: Try and remember, if you can, how you and the others found your way here. Concentrate on that, please.
BARBARA: Yes, yes, I'll try.

She turns to him.

BARBARA: You're trying to help me.
THE DOCTOR: Fear makes companions of all of us, Miss Wright.
BARBARA: I never once thought you were afraid.
THE DOCTOR: Fear is with all of us and always will be, just like that other sensation that lives with it.
BARBARA: What's that?
THE DOCTOR: Well, your companion referred to it. Hope. Hope, Miss Wright.

NUMBER CRUNCHING

101,963 *Number of years travelled from last location*

1 SURVIVOR OF KAL'S TRIBE

2 WAYS INTO THE CAVE OF SKULLS

» To save hiring an actor for the brief scene at the end of *An Unearthly Child* (repeated at the start of *100,000BC*), the shadow of a man falling across the landscape was that of a cardboard cutout held up in front on a stage light. » Old Mother was played by Eileen Way, the stage name of Mrs William Hartnell. Getting her a part in the show was a condition of Hartnell taking the role of the Doctor. » Footage from the 1940 film *One Million B.C.* was used for some of the crowd scenes to make the tribe seem bigger than the number of extras *Doctor Who* could afford. » In fact, this serial was so popular that it spurred a revival of interest in Early Man and directly led to *One Million B.C.* being remade in 1966 as *One Million Years B.C.*, in which Raquel Welch was basically playing the role of Hur. » In the first episode you can see the precise moment when Carole Ann Ford realised she had made a huge mistake taking the part of Susan. Watch her just after her screaming session when they're caught trying to rescue the Doctor. » All the skulls in the Cave of Skulls were made by the children of Gum Lane primary school, where associate producer Mervyn Pinfield's grandchildren went. After the story was recorded, they were signed by the cast and are now on display at the school. » The real-fur costumes for the cavemen were full of fleas, which they took to picking off and eating during the long breaks between complicated camera setups. » Many misinterpret the scene where the Doctor picks up a stone while the others tend the wounded Za, assuming he intended to kill the caveman. In fact this picks up on a line from the previous episode, when the Doctor said he needed to collect rocks to work out where they were, and is an early example of the sophisticated plotting that distinguishes this series throughout. » The fight scene between Za and Kal was shot on film before the rest of the episode was recorded. This was so they could perform the fight in slow motion, to avoid anyone getting hurt, then show it speeded up to make it appear more thrilling. » Similarly for safety reasons, no fire was made during the recording of this story. Any shots of flames were actually strips of tissue paper blown by a fan.

FANTASTIC FACTS

BEHIND THE SCENES
WARIS HUSSEIN

Director

How do you go about casting a bunch of cavemen?

First we scouted around for the dimmest looking actors we could find, real heavy-brow types, you know. Then I took them to a few hangouts I happen to know in the East End docks where there are plenty of thugs and showed them the type of butch men of few words I like... I mean, that I wanted them to imitate.

They picked it up very quickly and the time spent in the rehearsal rooms was very exciting for me.

How did you decide on the cavemen's mode of speech?

For a long time we weren't going to have them speak at all, just grunt and point, which would have perhaps been more accurate for the period but would have been tough to watch. So we reverted to the scripted dialogue, but made it simpler, keeping it to monosyllabic words where we could.

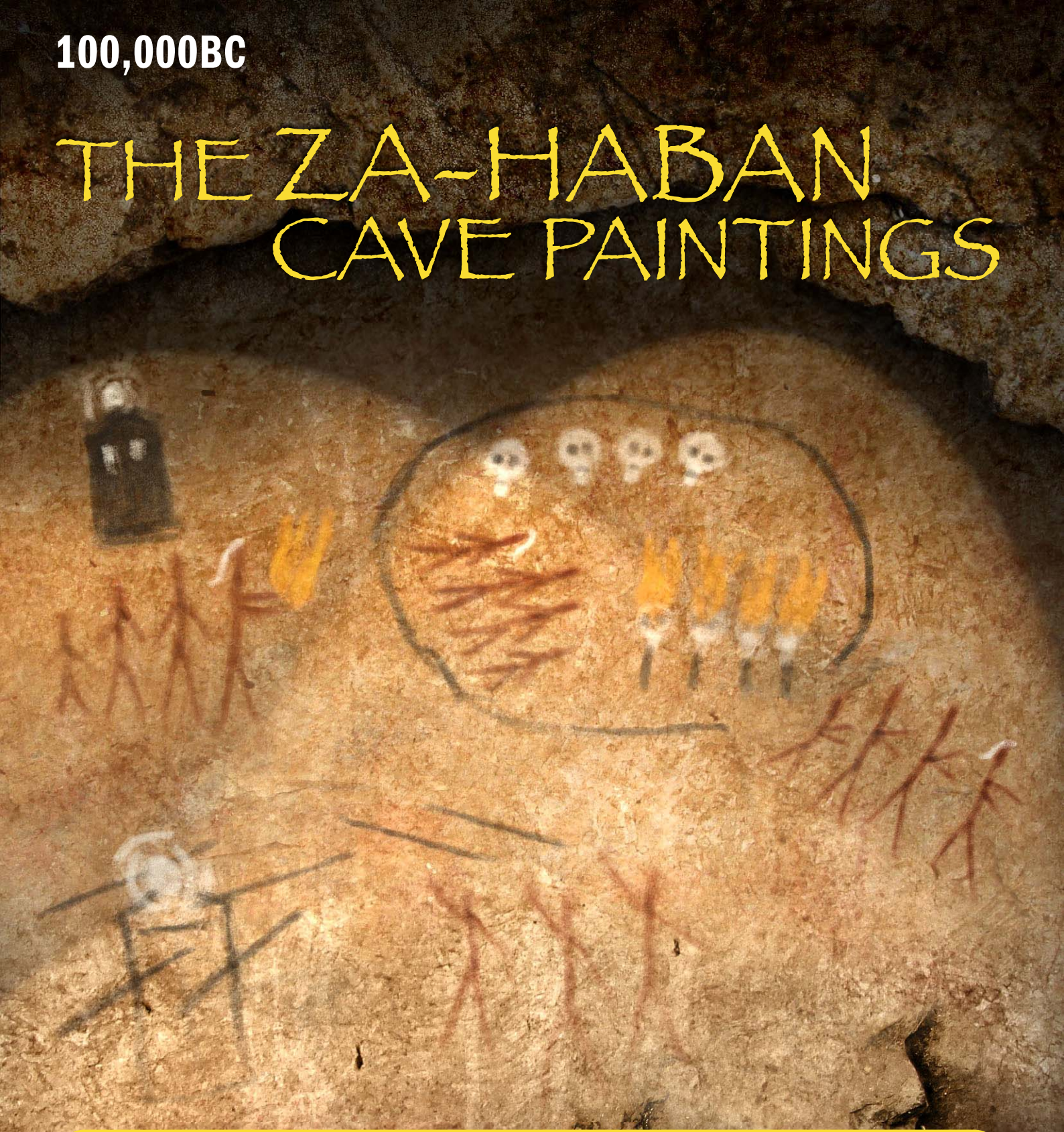
I think it worked. I know the actors took a lot of rehearsing to get the rhythms right, as it's not what they're used to speaking. But they ultimately had more trouble with the costumes, which kept revealing a little too much, especially during the fight scenes.

CLIFFHANGER!

Caught by a tribe of primitive humans, the four travellers are given until dawn to make fire or be killed. Until then they are bound and entombed in a cave. As the scant firelight flickers around them, they see they are surrounded by many human skulls, each one split open...

100,000BC

THE ZA-HABAN CAVE PAINTINGS



Investigating early settlements in Hamadan Province in north-west Iran in the 1950s, Professor Lionel Rumford discovered a cave complex in the Alvand Mountains west of Asadabad. Here he found signs of Middle Paleolithic occupation, with tools and bones dating from 150,000 to 50,000 years ago, placing Early Man's migration eastward sooner than was previously thought.

Known locally as Za-haban, meaning 'golden light', the caves featured extensive, well-preserved paintings. But among the usual scenes of hunting tigers and bears, Professor Rumford found one that was harder to interpret. It depicted four figures emerging from a hut, above which was the symbol used elsewhere for the sun, with their leader seemingly holding fire in his hands. The figures are seen entombed in a cave filled with skulls, which are then shown alight as the figures emerge from the back of the cave. Finally hunters throw spears at the 'sun hut' but they appear to pass through its outline.

Professor Rumford was unable to discern the meaning of these drawings, and until further exploration of the region can be undertaken, their significance remains a mystery.

TITLE SEQUENCE

FROM the very second an episode of *Doctor Who* begins, you know you're in for something unique, unnerving and utterly unmissable. Those strange, swirling shapes and that otherworldly music are like the opening of no other programme on TV. And that's exactly what *Doctor Who* is: like nothing else on TV.

The task of creating the title sequence for this strange new show fell to BBC graphic designer Bernard Lodge. He has produced many programme openings but they usually just incorporate a few photos of the cast or locations and the name of the show. For *Doctor Who*, a programme that can go anywhere in space and time, something strikingly different was needed.

Lodge wanted something with movement but without using traditional hand-drawn animation techniques. Eventually he settled on a feedback technique that produced the shimmering shapes he wanted.

If you've ever been in a fairground hall of mirrors you may be familiar with the effect Lodge used. Place two mirrors squarely facing each other, stand between them and you can see yourself receding infinitely into the distance. This Lodge did with two sheets of flexible mirrored material. A pinhole in one allowed a camera to shoot the reflections in the other without itself being seen. In a darkened room, a light was flashed towards one mirror. This than reflected and rebounded between the two surfaces, creating swirls and eddies that receded into the far distance when the mirrored sheet was flexed. He then projected the title card he had designed onto one mirror so that this too was reflected and distorted.

Whatever happens in the subsequent half hour, the *Doctor Who* opening titles are easily the scariest part of any episode...

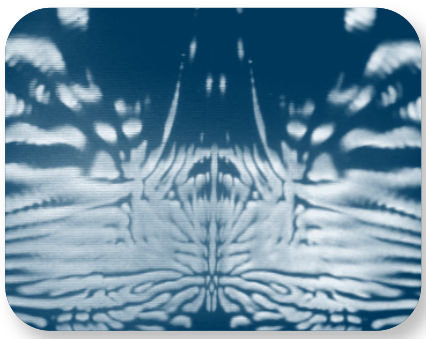
By varying the size and intensity of the light, Lodge ended up with a set of patterns from which he edited the final sequence. With the logo shot played backwards so the title seemed to form out of the amorphous shapes, the sequence was complete.

SUCH a different title sequence needed equally strange music to go with it. Producer Verity Lambert wanted a clear melody but one produced on no discernable musical instrument. She commissioned Ron Grainer to write the score, but then asked the BBC Radiophonic Workshop to realise it.

Known for its groundbreaking work in producing unnatural sounds, the Workshop was keen to try something more thematic. Musician Delia Derbyshire took the ingenious route of recording all the notes needed for the theme individually and then painstakingly stitching them together on magnetic tape into the final tune. Each note was made by her and assistant Dick Mills with their own voices – hums, whistles, ooos and eees – which when chopped up and combined created an entirely new sound.

On hearing the final composition, Grainer was so impressed he hasn't worked with a standard orchestra since.

With some reverberation added, the music complemented the reflected graphics perfectly and together made what is undisputably the most eyecatching and yet disturbing title sequence ever made for TV.



ADVENTURE 3
The Mutants

BY TERRY NATION

THE STORY

The TARDIS lands on what appears to be a dead world, the forest around them turned to stone and dust by some cataclysm. Exploring, the travellers discover a giant but seemingly lifeless city. The Doctor is keen to explore but the others insist on leaving.

However, a faulty fluid link prevents take-off and the only hope of repairing it lies in the city. Inside, Barbara is separated from the others, who find a geiger counter showing deadly levels of radiation. Before they can retreat they are caught by strange machine creatures: the Daleks.

Desperate for drugs to cure them, the travellers must trust the Daleks without aiding their bid to destroy their enemy, the Thals.

CLIFFHANGER!

Searching the alien city for mercury, Barbara has been transported deep underground in a lift. As she emerges and makes her way along the corridor, a sound causes her to turn. At the sight of something approaching, she presses herself against the wall and screams...

MAGIC MOMENT

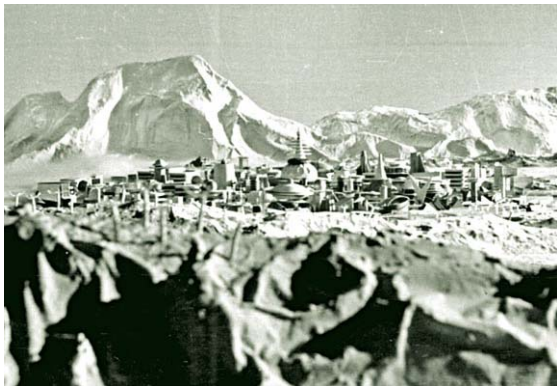
BARBARA: Let's get in the Ship and get as far away from here as possible.
THE DOCTOR: Please, come along. Oh, by the way, let me have the fluid link, will you?

Ian checks his pockets...

DOCTOR: Oh, dear boy, now please come along. You know I can't start the Ship without it.
IAN: The fluid link...
SUSAN: You've lost it?
BARBARA: Ian, you can't have.
IAN: No. The Daleks took it from me when they searched me. It's down there somewhere, in the city.

WHERE ARE WE?

The first alien planet we see the TARDIS visit is Skaro, the 12th planet of its solar system. It initially appears to be a dead world, the forest where the Ship lands having been petrified by a neutron explosion that left the atmosphere highly irradiated. A plateau beyond the forest became the home of the surviving Thal peoples while their enemies, the Dals, retreated to a city at the foot of a range of mountains and beside a lake.



TARDIS TECHNOLOGY

FOOD MACHINE

The food machine can produce any combination of flavours. The operator makes their selection by keying in a code. For example, the code for a bacon-and-egg-flavoured bar is J62L6. Water is dispensed separately in plastic pouches.

FLUID LINK

This small, glass tube contains mercury and is vital for dematerialisation. The end unscrews for refilling. The fault locator identifies it as component K7.

NUMBER CRUNCHING

500,000 NUMBER OF YEARS OF SKARO HISTORY RECORDED BY THALS

1 Day for all life on Skaro to be destroyed

FANTASTIC FACTS

» In episode one, so that Ian's hair would appear to be blowing in the breeze without the surrounding trees moving, rather than using a fan, strands of fishwire were attached to his quiff and tugged off-camera by a stagehand. » The Magnadon was actually a small dog covered in foil-covered card pieces and tranquilised so that it didn't move. » Most of the forrest is a painted background, but thanks to the magic of television it's impossible to tell they're not real trees. » The flower Susan discovers was a rare orchid on loan from Kew Gardens. They weren't too happy when it was returned to them as a pile of dust. » The model of the Dalek city had to be remade when the first attempt was deemed too realistic and therefore frightening to children. The second model was made deliberately to look like silver-painted cardboard tubes. » For Susan's dash through the forest when she thinks someone has touched her, the whole set was built on a rotating stage and spun around her while she ran on the spot. » The TARDIS fluid link was made from two bottle tops and Jammie Dodger biscuits (see photo). » Episode two had to be re-recorded after Sydney Newman saw the first attempt and decreed the Daleks shouldn't sound like Bill and Ben the Flowerpot Men. » Because the floors of the Dalek city sets weren't really metal, just the painted concrete studio floor, all footsteps had be painstakingly dubbed on later. » The fabric used for the Thal costumes looked suitably futuristic but was incredibly expensive. To save money, the outfits were designed to require as little material as possible, by cutting random holes in the trousers, for example. The same factors saw Altos given an incredibly short skirt in *The Keys of Marinus*. » Episode three was given to trainee director Richard Martin to helm as a trial run. He in fact came up with all of the ongoing features of the show, including the title *Doctor Who*, the TARDIS being bigger on the inside and each episode ending on a cliffhanger. » Martin also devised the harsh grating voice of the Daleks for this episode after Peter Hawking's 'flobadob' voice in episode two was vetoed. » For the scenes of Daleks affected by the anti-radiation drugs, the operators and voice artists were given small amounts of LSD to add verisimilitude. » The swamp creature Ian sees was a real octopus, tranquilised and placed on an inflatable ring so it would rise on cue. Luminous dyes were injected into its eyes to make them glow. » The cast did all their own stunts when leaping across the bottomless chasm. Only Antodus was doubled by a stuntwoman for his fall.

BEHIND THE SCENES
TERRY NATION

Writer

Hello, Terry. How did you come to write for *Doctor Who*?
I was approached by David Whitaker as he'd seen an episode of *Out of the Unknown* I had written. But I was touring the country at the time...
With Tony Hancock, wasn't it?
Yes, with Tony, writing for his stage act. But I wasn't sure about writing for a children's programme.
I imagine he said something like, "A writer of your calibre being asked to write for flippin' kids!"
Er, yes, that's just what he said.
So what happened? Did the two of you fall out or something?
We did. And suddenly I had no job. So I got back in touch with David and accepted the commission.
Were you excited to be writing for *Doctor Who*?
Not really. I didn't think it would last beyond its first 13 episodes.
Were the scripts quick to write?
Yes, I wrote them in a week as I also got a job writing for Eric Sykes in Sweden, which I didn't want to miss.
And so the Daleks were born.
I had the idea of two surviving tribes from a planet-wide nuclear war...
And you needed a villain.
I needed a villain, so I had one tribe that had mutated full circle back into humans and the other had become hideous creatures that needed metal casings in order to survive.
How did you come up with the name? It sounds like a volume of an encyclopaedia: Dal-Lek!
Yes, that'll do.
The Daleks are striking for their complete lack of human features. Was that specified in your script?
Oh yes. I think I described them like tall dustbins with rods for arms.
And their movement is creepy, the way they glide silently about. It reminds one of the Georgian State Dancers in their long skirts, moving around with very small steps.
Hmm, yes, I've seen them, that must be where I got the idea from.
Thank you for your time, Terry.
No, thank you.

DOCTOR WHO | DESIGN DEPARTMENT

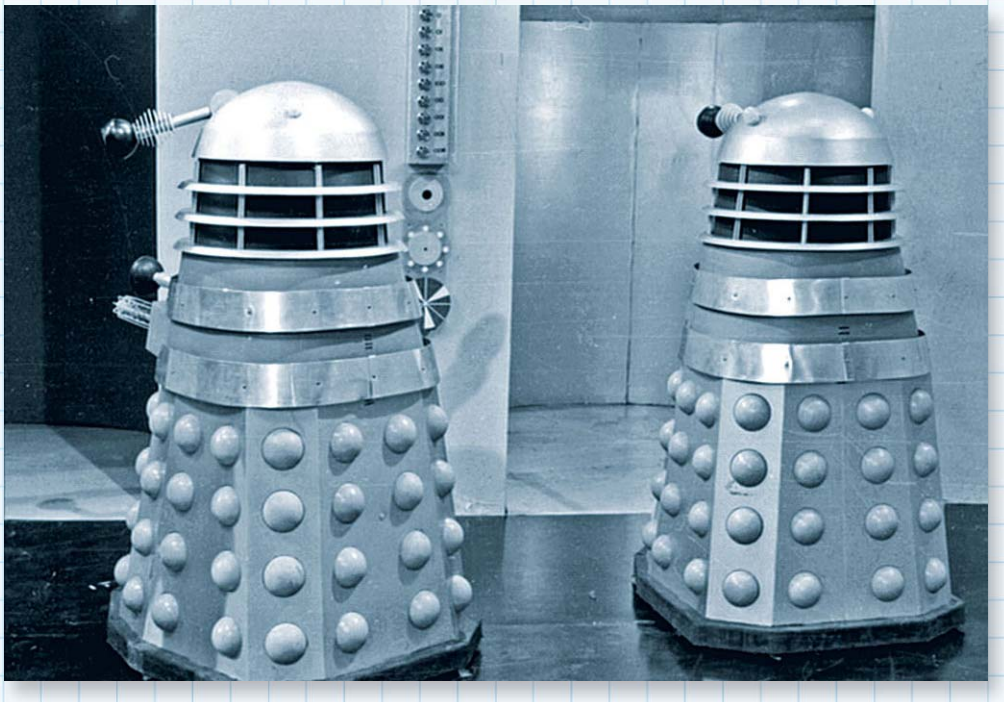
THE DALEKS

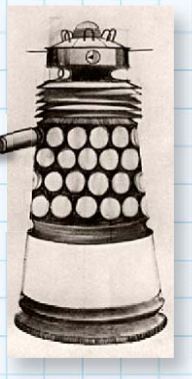
EVERYONE knows, from the numerous newspaper and magazine interviews over the past nine months, that writer Terry Nation invented the Daleks. But the creatures' enormous success is as much down to their totally other-worldly appearance as it is their story, and that is the work of one man who has so far gone uncredited for his essential contribution. That man is Bill Roberts.

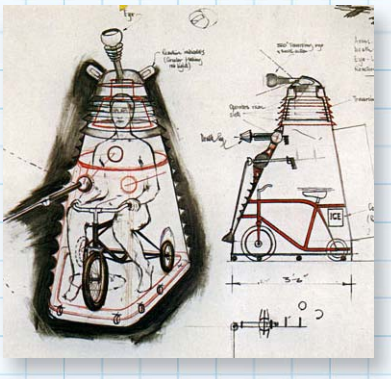
The head of model construction company Shawcraft was instrumental in devising the ultimate vision of the Daleks and made a major contribution to their immediate popularity among both children and adults. It was he who refined BBC designer Raymond P Cusick's blueprints into a workable prop and added crucial attention-grabbing details like the sink plunger and the focusing eyeball.

Of course, the Daleks began with Terry Nation. His scripts described machine casings that contained a living but mutated creature inside, but which had no recognisable human features and glided around on a flat base.

It was then down to Cusick to turn this brief description into a buildable design. With movement through the power of static electricity a thing of true science fiction as yet, he had to resort to a more traditional method of propulsion for the TV Daleks: little men. The shape of the casing was based around the person who would have to be inside operating it. Initially this was a tall, cylindrical design with multiple arms emerging from discs around the middle section (*near right*). But Cusick realised this would be hard to move around if the operator was standing, so switched to a concept based around the person sitting and pedalling a small tricycle (*far right*).







IT was at this stage that cost issues began to rise uppermost in Cusick's mind, as he had a limited budget with which to make the Daleks, and so he turned to Roberts for advice. Shawcraft had already worked on *Doctor Who*, having been approached by Peter Brachacki to build the TARDIS control console (see page 24). As the BBC's own model makers weren't up to handling the demands of *Doctor Who*, it fell to the set designers to tackle all model and prop work too, which meant using contractors like Shawcraft.

Roberts was able to guide Cusick on economical ways to construct the Dalek casings so that he could get more for his budget. This included ditching the tricycle and having the Dalek on castors so the seated operator could simply move them around with his feet. He also refined the overall shape so that the wooden panels of the skirt section could taper correctly to meet the waist, and changed the gun and manipulator arms to be side by side, rather than one higher than the other, making it easier for the person inside to operate them.

Cusick had originally planned pincer claws for the end of the manipulator arm, but this would have been too

TALKING DALEKS

Perhaps one of the most frightening things about the Daleks is that they sound like nothing you've ever heard before. That grating, monotone voice lets you know they're evil before they've done anything to prove it.

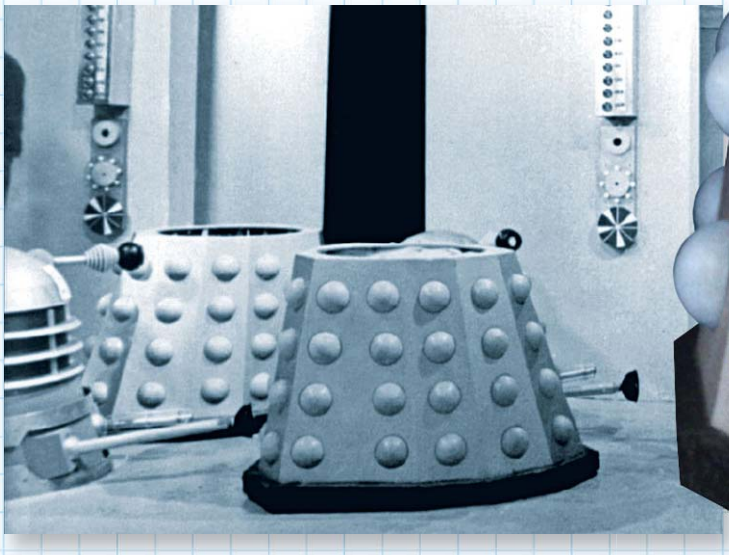
The general gruff voice of the Daleks was first thought up by amateur director Richard Martin when his coal-man happened to visit him shortly before Martin was due to direct episode 3 of *The Mutants*. As the workman warned Martin in his dust-coarsened voice to stay away from his son, the director found he had wet himself, and realised the same voice would be perfect for the Daleks.

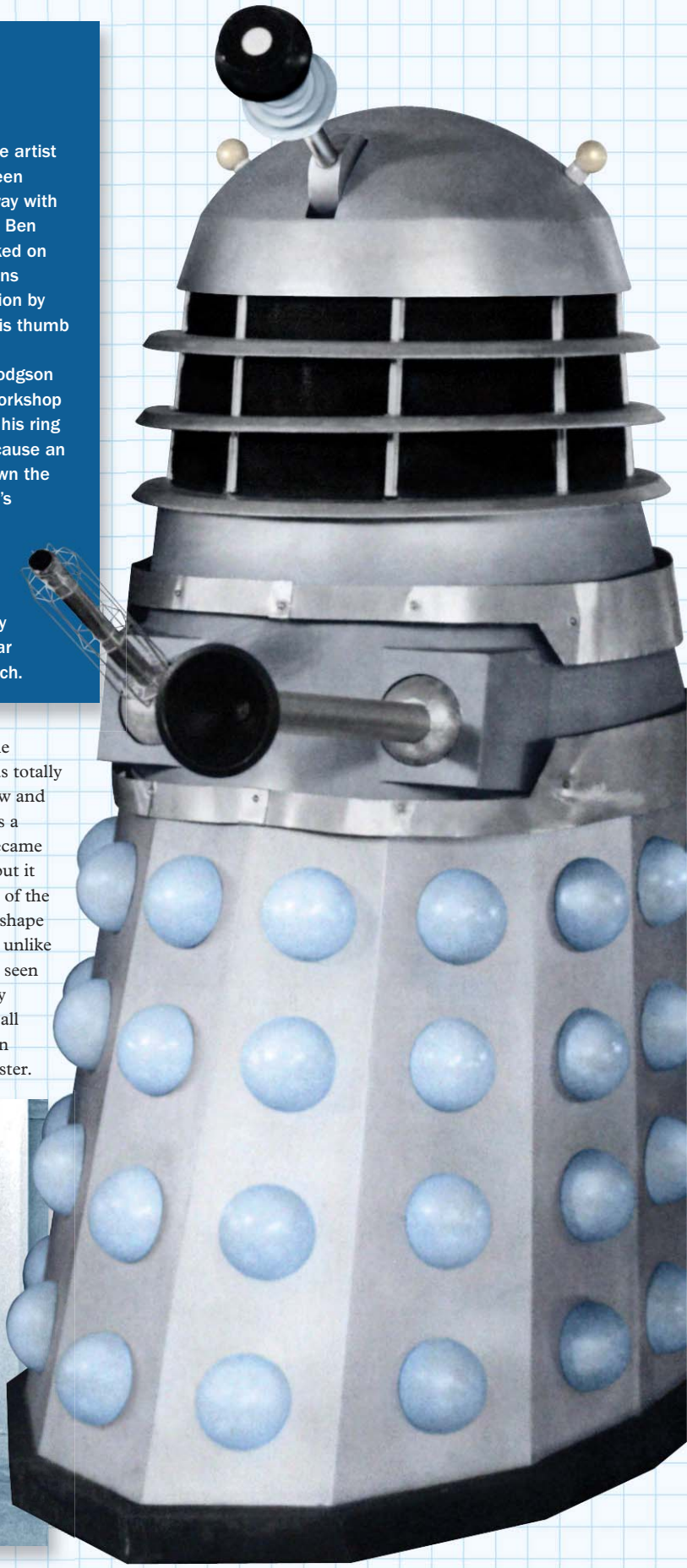
He took this idea to voice artist Peter Hawkins, who had been trying and failing to get away with doing his standard Bill and Ben 'flobadob' voice. They worked on the new sound, with Hawkins getting a good approximation by waggling this throat with his thumb and finger as he spoke.

It was then that Brian Hodgson of the BBC Radiophonic Workshop added the final touch with his ring modulator – so named because an electrical pad is placed down the seat of the voice artist's trousers which, when switched on, causes him to talk in a way we're now familiar with as Dalek speech.

complicated to implement, so Roberts suggested a sucker that could, within the story, create a vacuum in order to pick things up. While making the eye stalks, he found an old camera aperture mechanism that he built into one of the eyeballs, allowing shots of a Dalek's eye dilating and contracting, depending on its mood.

WITHOUT Roberts' knowledge of construction, the final Dalek may well have ended up with a much simpler, less impactful design that would not have grabbed the attention of TV audiences as totally as the creature we now know and love to hate. What started as a simple script description became an intriguing prop design, but it was in the physical creation of the Daleks that the vision took shape and produced a creature so unlike anything that had ever been seen before, something genuinely unique, that its impact was all but guaranteed as the nation met its first truly alien monster.





ADVENTURE 4
Inside the Spaceship

BY DAVID WHITAKER

THE STORY

An explosion knocks out the four travellers and when they awake all are behaving very oddly. They each suffer memory loss, and going near the console causes them pain. While they ponder whether the TARDIS has landed, crashed, been attacked or invaded by an intangible intelligence, the Doctor grows increasingly suspicious that Ian and Barbara are behind the situation.

Eventually he threatens to put them off the Ship but is prevented when the TARDIS itself appears to warn them that time is running out. As the Doctor struggles to understand his own machine, it is Barbara who works out the clues the Ship is giving them. But can they deduce the problem before it's too late for a solution?

CLIFFHANGER!

The Doctor has given the others a 'nightcap' that has put them all soundly to sleep. Free to think without distraction, he goes to the console and is pondering whether it is safe to touch when a pair of hands grab him round the neck...

UNSEEN ADVENTURES

To warn that it's heading dangerously backwards in time, the TARDIS shows the crew its most recent landing sites: the English countryside and the planet Quinnis, "of the fourth universe", where the Doctor and Susan almost lost the Ship. Susan says this was "four or five journeys back". As the most recent three are Skaro, Earth in 100,000BC and 1963, these two must have been visited just before the TARDIS landed in Totter's Lane.

TARDIS TECHNOLOGY

FAULT LOCATOR

This bank of computers identifies any part of the TARDIS that isn't operating correctly. If it all lights up, the Ship is in imminent peril.

FAST RETURN SWITCH

This is a quick way of transporting the TARDIS back to its previous location. But if pressed too long the Ship will go back too far.

MAGIC MOMENT

THE DOCTOR: You're the cause of this disaster. And you knocked both Susan and I unconscious.
BARBARA: Don't be ridiculous. We were all knocked out.
THE DOCTOR: A charade. You attacked us.
IAN: Absolute nonsense.
THE DOCTOR: And when we were lying helpless on the floor, you tampered with my controls.
IAN: But you checked everything yourself and you couldn't find anything wrong with it.
THE DOCTOR: No, sir. We checked everything. You and I.
BARBARA: But why would we? For what reason?
THE DOCTOR: Blackmail, that's why. You tried to force me to return you to England.
BARBARA: Oh, don't be so stupid.
THE DOCTOR: I know it. I'm sure of it.
BARBARA: *How dare you?* Do you realise, you stupid old man, that you'd have died in the Cave of Skulls if Ian hadn't made fire for you?
THE DOCTOR: Oh, I...
BARBARA: And what about what we went through against the Daleks? Not just for us, but for you and Susan too. And all because you tricked us into going down to the city.
THE DOCTOR: But I, I...
BARBARA: Accuse us? You ought to go down on your hands and knees and thank us. But gratitude's the last thing you'll ever have, or any sort of common sense either.

FANTASTIC FACTS

» After ten minutes of recording the first episode, everyone had to start again when it was discovered William Hartnell had fallen asleep while lying on the floor. » Susan's outburst with the scissors was unscripted – Carole Ann Ford just got carried away with her feelings about the part. The date of recording is when the cast would have received their scripts for *The Keys of Marinus*. » The divan never recovered and had to be put down. » William Hartnell wanted the Doctor to keep the bandage as part of his costume, to show the Doctor wasn't quite right in the head. » To make Barbara's outburst at the Doctor more real, William Hartnell was constantly rude to Jacqueline Hill throughout the day leading up to the recording. Just before the scene, he made sure she overhead him saying to Verity Lambert that Hill's hair acted better than she did. » William Russell wore his own dressing gown for episode two. He was completely naked underneath – you can just glimpse his family jewels when he's recovering from his faint, if you pause the image just right. » The warning sound from the fault locator was originally to be a deep, booming bell but it wasn't considered futuristic enough for the Ship. » William Hartnell memorised his long speech at the climax perfectly and delivered it in one take. However, he couldn't remember the name of the Fast Return Switch so it had to be written on the console for him (see photo). » David Whitaker quickly grew to regret inventing the Fast Return Switch as writers kept using it as an easy get-out for their stories, having the Doctor resolve any situation by using the switch to get everyone home. He added a line at the start of *The Keys of Marinus* in which the Doctor says the condensation in the TARDIS in *Marco Polo* had got into the switch and ruined it, but this was cut for time.

NUMBER CRUNCHING

4 NUMBER OF UNIVERSES (AT LEAST)

10 Minutes before the TARDIS is destroyed, the Doctor claims

5 Actual minutes left

BEHIND THE SCENES
DAVID WHITAKER
Writer and Story Editor

So, *Inside the Spaceship*: what the fk is that all about?**

Really it's about what was happening with *Doctor Who* at that time. As we were gearing up for production last year, the BBC would only commit to 13 episodes. The first three serials we had lined up – *100,000BC*, *The Mutants* and *Marco Polo* – would have taken us to 18 weeks, so I needed to write a two-parter to slot in after *The Mutants* to get us to 13, and which could, if necessary, wrap up the series.

So I wrote about the series itself. Like the Doctor and his TARDIS, Sydney Newman had created this incredible programme that could go anywhere and tell any kind of story, but he didn't seem totally sure what he wanted to do with it. Then Verity [*Lambert, producer*] and I came on board and took it in the direction we thought would succeed, but there was a lot of resistance, from Sydney and the BBC. So there was confusion and disagreement about what sort of stories the show should be telling.

When the Doctor threatens to put Barbara and Ian off the Ship, that reflects how close we felt to losing our jobs, and Barbara's tirade at the Doctor [*see Magic Moment*] was basically a rehash of Verity's argument to Sydney about her vision for the show after he'd told us to ditch the Daleks. To us, his view seemed very backwards-looking, at what TV had done and was doing now, whereas we wanted to push it ahead. But time was running out and someone needed to decide the way forward.

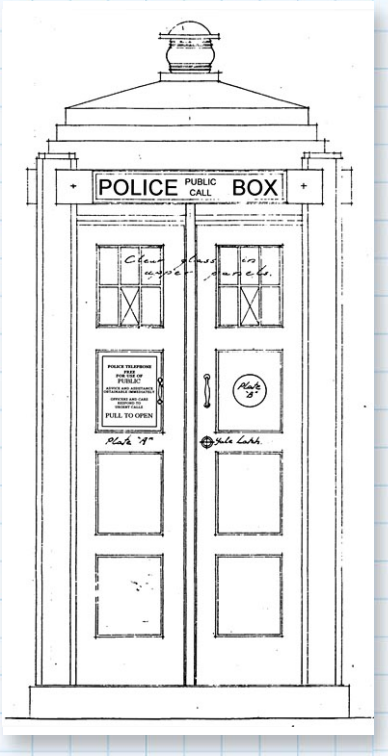
And in the end the show itself saved us. Not only the driving need to commission new stories in case it did continue but also, of course, the success of the Daleks with the audience. It showed everyone Verity understood what she was doing. As the Doctor says to Barbara, "It was your instinct and intuition against my logic, and you succeeded."

Of course, by the time the series got the go-ahead, I only had time to tack on a quick resolution about a control with a stuck spring. But at least we're still going.

DOCTOR WHO | DESIGN DEPARTMENT

THE TARDIS

WHAT does a time machine look like? Novelist HG Wells imagined a kind of bicycle fitted with ivory and crystal panels. Film director George Pal interpreted this as a glorified sedan chair, with brass rails, flashing lights and a large spinning disc. The writers of *Doctor Who* themselves considered something fantastical, like a big bubble or simply a sense of nothingness. But in the end they went for a less showy idea, in fact something that blended so well into its surroundings you wouldn't know it was a time machine at all. While the idea was to have this be specific to wherever the Ship landed, budget constraints required it to have a fixed shape. And as we first saw it in London, what could be more inconspicuous than a police box?

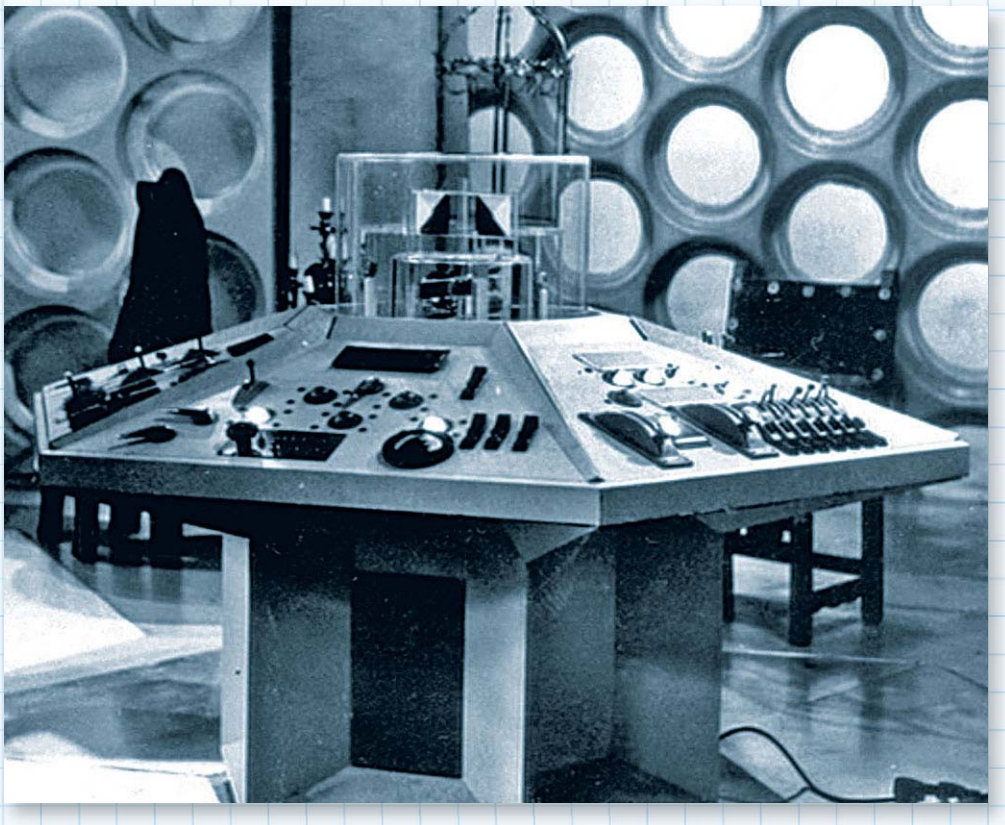


But even having settled on the form of the time machine's appearance, building one for a TV show wasn't straightforward. Real police boxes are largely constructed from concrete and are over ten feet tall. That would simply be too big and heavy to move around a TV studio, so for the TARDIS the design had to be modified slightly. It was made of wood, so it could be easily dismantled and reconstructed whenever it was needed, and was shorter, at around nine feet. While the details of the windows and signs were accurate, because Barbara had to push her way into the TARDIS in *An Unearthly Child*, both doors were made to open inwards rather than just the right-hand door opening outwards as with a real police box.

WHILE the outside of the TARDIS may look unremarkable (at least when it's in contemporary London), step through those doors and you find yourself in a far more incredible place.

The most amazing thing about the TARDIS – perhaps more even than its being a machine that can travel through space and time – is the fact that it's bigger inside than the outside form can possibly contain. While there have been time machines in fiction before, and 'magic doors' through which people move from one world to another, never have the two been combined. And to make the means of transference itself a place one can inhabit, let alone control the flight of this magic-time-machine-door from, is entirely unique.

The TARDIS is clearly a technology way beyond that of 1960s Earth, and the job of convincing us of that fell to BBC set designer Peter Brachacki. To highlight the sheer wonder of the Ship being far bigger inside than out, and to contrast it with the gloomy, pokey junkyard in which the police box stood, he opted for a bright white interior. The walls are set with a circular pattern that suggests no particular human era of architecture, large panels and columns contain flashing lights hinting at unknown operations, from above the room is lit by a great circular lamp in a hexagonal frame, and this mirrors the shape of the room's dominating feature: the main control console, a bank of innumerable switches and dials in the centre of which a glass column rises and falls as the Ship takes flight.



TAKE-OFF

It fell to Brian Hodgson of the BBC Radiophonic Workshop to devise the noise a time machine would make in operation. Coming up with the idea that when the TARDIS moved through space and time it was literally ripping its way through the continuum, he tried tearing up various fabrics but couldn't find the right sound.

Then he got to smashing up various items around the workshop including an old piano. This produced some nice reverberations but not the ripping sound he wanted. It was only when he took his door key to the strings of the piano that the final TARDIS noise was heard. All he then had to do was loop the sound and change the pitch to imply taking off or landing, and time travel was possible.

Brachacki spent much time, working with prop builders Shawcraft, on this central console. It had to be convincingly futuristic and yet have a feel of fallibility to tie in with the Doctor's uncertainty about how to pilot the Ship. Some ideas had to be scaled down: the designer at first wanted to have all the controls moulded to William Hartnell's hands, so that only the Doctor could control the TARDIS. But the actor refused to sit with his hands in plaster for hours, so regular levers and switches were used.

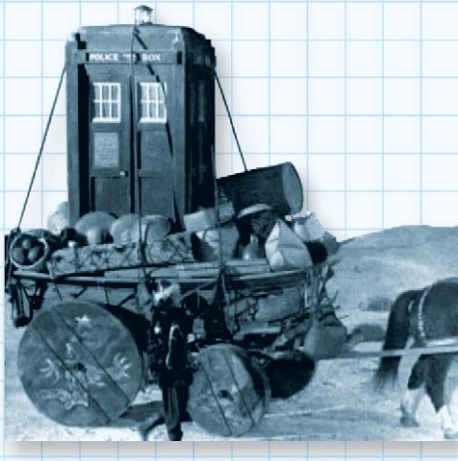
More successful was the central column, which not only gracefully bobs up and down when the Ship is moving, but also contains parts that rotate and flash once the TARDIS has landed, to indicate when and where it is. This is all operated by a stage hand secreted within the base of the console.

Producer Verity Lambert recalls first seeing Brachacki's designs and being very impressed. "It was perfect for the nature of the show, and once we saw the finished prop we knew we'd got it right," she says. "I asked Peter if he'd made the console six-sided to suggest that the TARDIS would normally have six pilots, and maybe that was why the Doctor had trouble flying it on his own. Well, he all but flew into a rage and shouted that was a daft idea. The single console was specifically created so that the Doctor could reach all the controls himself, he insisted, and anyone who suggested it needed more operators was an idiot who clearly didn't understand the design. I had him fired after that."

ALTHOUGH the full TARDIS set, as seen in *An Unearthly Child*, was impressive and did a perfect job of setting up the scale of the inside of the Ship, it's so large that fitting it into the studio with other sets can be a problem. So since then we've only seen small areas of the control room.

While some living quarters were shown in *Inside the Spaceship*, in later stories we've generally seen just the console with the circular-patterned walls behind. But who knows how much we may get to explore in the future? We know there are rooms beyond the control area, but how many and what kinds? There could be storage cupboards, laboratories, libraries – perhaps even a swimming pool!

What we do know is that wherever we follow the TARDIS, it will lead us to adventure and excitement. But also that whatever the danger, as the sign on the door assures us, 'advice and assistance obtainable immediately' as the Doctor and friends once more save the day.



ADVENTURE 5
Marco Polo

BY JOHN LUCAROTTI

THE STORY

The TARDIS returns to Earth but in the 13th century and high in the Himalayas. They meet Marco Polo, travelling to Kublai Khan's palace, and he helps them with the stricken Ship. But when he hears of its powers he decides to present it to Kublai in return for permission to return to Venice.

The crew cross ancient China with him, surviving sandstorms, sabotage, kidnap and ambush – and outwitting the machinations of Polo's companion, the Mongol warlord Tegana – to finally arrive at Shang-Tu. But with the TARDIS presented to the Khan, can the Doctor win back his freedom?

WHERE ARE WE?

China in 1289. Marco is travelling from Samarkand at the western reaches of the Mongol empire (now part of the USSR) to Kublai Khan's summer palace at Shang-Tu in the east. As his party crosses the Pamir Mountains they encounter four travellers and their mysterious flying caravan. They travel down from the snow plains into the Kashgar valley and follow the Silk Road south of the Taklamakan Desert to the city of Lop. From there they must cross the western end of the Gobi Desert to reach Tun-Huang, being forced to head deeper into the desert to find an oasis. From Tun-Huang they pick up the road again and head south-east to Lan-Chow before striking east across the Ordos Loop formed by the Yellow River, to Cheng-Ting. A hard horseride north takes them to Shang-Tu from where they accompany the Khan south to Peking (then called Daidu by the Mongols). The journey would have been about 3,500 miles and taken almost three months.

NUMBER CRUNCHING

250 HASHASHINS KILLED BY HULAGO NEAR TUN-HUANG

35 elephants, 4,000 stallions, 25 tigers, 1 tooth of Buddha, annual commerce of Burma
Doctor's winnings at backgammon

MAGIC MOMENT

PING-CHO: Gracious maidens, gentle lords, pray attend me while I tell my tale of Ala-eddin, the Old Man of the Mountains, who, by devious schemes, evil designs and foul murders, ruled the land.

No host of arms, no vast array of banners served this wicked lord. There were but few ruthless, reckless men who obeyed his cruel commands.

Thus did he persuade them. Promising paradise, he gave his followers a potent draught and, whilst they slept, transported them to a vale where streams of milk and honey, wine and water flowed.

Here were gardens and flowers of every hue and essence. Here, too, golden pavilions outshone the sun and even the stars of heaven envied the bejewelled interiors strewn with incomparable silks, tapestries and treasures.

Handmaidens, dulcet-voiced, soft of face, attended them, and thus bemused did they dwell in this man-made paradise until Ala-eddin, intent upon some evil deed, proffered again the hashish draught and brought them sleeping to his castle.

'What, lord, are we cast out of paradise?' awakening, they cried.

'Not so. Go abroad, seek out my enemies and strike them down. But care not for your lives. Paradise is eternal.'

So terror stalked the land for many years. Then one day came mighty Hulagu to stand before Ala-eddin's lair for three long years in siege. Thus fell Ala-eddin and his men.

Now honest hands reap harvests of life from the soil where death and evil reigned. And those who journey through the vale are heard to say 'tis truly paradise today.

FANTASTIC FACTS

» This story marked the first time *Doctor Who* appeared on the cover of *Radio Times*. Verity Lambert had hoped to get the cover for the launch of the series, but like the rest of the BBC, the listings magazine was a bit snooty about the fortunes of the show and went with a big photo of Kenneth Horne instead. It was only after the huge success of the Daleks and *Doctor Who* finally being commissioned for a full year that *Radio Times* deigned to admit people liked the programme enough for it to feature on the cover. » However, it still tried to stir up trouble by using a photo of Hartnell with guest actors Mark Eden and Derren Nesbitt, rather than the regular cast. William Russell's agent complained about this but the *Radio Times* editor tried to fob him off by claiming it was the only photo taken during the serial. » Some thought was given to having Ian grow a beard over the course of the story to accentuate how long the journey would have taken. However, the actor had to admit to a medical condition that means he can't grow any facial hair and makes him allergic to wig glue. » There was also a plan to have Tegana murder Susan at the end of episode five and for Ping-Cho to join the TARDIS crew in her place, as everyone got on much better with Zienia Merton. Carole Ann Ford was up for it but William Hartnell insisted it was far too dramatic a way for the character to be written out. » Despite *Marco Polo* being recorded entirely in the studio, it was one of the easiest productions for designer Barry Newbery as he only had to build four sets for the entire seven-week serial: an 'exterior' that could appear as a snowy waste, sandy desert or, with the addition of some foliage, a bamboo forest clearing; the interior of Polo's tent; a way-station courtyard that could easily be redressed as different stops along the journey; and finally a throne room for the palaces at Shang-Tu and Peking. The scenes in the Cave of Five Hundred Eyes used Raymond Cusick's cave set from *The Mutants*. » In fact, director Waris Hussein allocated most of his budget to the costume department, arguing that if the outfits were as "fabulous" as possible viewers would be admiring them rather than looking at the sets. Unfortunately he got carried away and so overspent on costumes that he's banned from working on *Doctor Who* again, even though the next story he had been scheduled to direct was set on a planet of nudists. That story has now, sadly, been shelved.

BEHIND THE SCENES
JOHN LUCAROTTI

Writer

What inspired you to write about Marco Polo?

I'd read about his travels as a boy and been entranced by them. Later when I was working in Canada I adapted his *Books of the Marvels of the World* for radio. So when David Whitaker approached me to write for *Doctor Who*, it was an easy subject for me to write about quickly. All I had to do was crib some of the details of Polo's journey to Shang-Tu, add in the Doctor, and it sort of wrote itself.

You included several of Polo's anecdotes. Were there any you liked but couldn't fit in?

I tried for ages to work in a scene about the mining and spinning of asbestos, as mentioned is his description of the Province of Chingintalas. That would have been a great bit of what we tend to assume is modern science for Ian to explain to Marco. But I couldn't work out any plot need for material that wouldn't burn, so I found a way to shoehorn in the Persian tale of Aloadin instead.

CLIFFHANGER!

After a long journey the TARDIS is at last repaired and the crew are reunited with it at Cheng-Ting. Ping-Cho, keen for at least Susan to reach home even if she can't, steals the key from Marco and gives it to Susan. That night, the four travellers sneak out to the stables, but as the Doctor prepares to leave Ian realises Susan has gone to say goodbye to Ping-Cho. As she returns, she's seized from behind by Tegana...

THE TRAVELS OF MARCO POLO

MARCO POLO was born in Venice (probably) around 1254 (John Lucarotti plumps for 1252 in his *Doctor Who* story). Before his birth, however, his merchant father Niccolò and uncle Maffeo departed on a trading mission to the east, including much of Asia. They did not return to Venice until 1269, and in 1271 set out for Asia again, this time with Marco.

There they stayed and travelled in service to Kublai Khan for 24 years before being allowed to return home, only to find Venice at war with Genoa. Marco was captured and imprisoned for a year, during which time he dictated what he'd seen in Asia to a fellow prisoner, Rustichello, a romance writer from Pisa. These *Books of the Marvels of the World*, commonly called *The Travels of Marco Polo*, became widely read throughout Europe, although in the days before printing they were copied by hand, introducing errors. No original is known to survive – all we have today are much later translations.

On release in 1299, Marco finally made it back home to Venice – as Barbara had assured him – where he stayed as a highly successful merchant until his death in 1324.

Here are extracts from his *Travels* as pertain to the events seen in *Doctor Who*.

OF THE PLAIN OF PAMIER

Ride three days north-east, always among mountains, you get to such a height that 'tis said to be the highest place in the world! And when you have got to this height you find a fine river running through a plain clothed with the finest pasture in the world; insomuch that a lean beast there will fatten to your heart's content in ten days... The plain is called Pamier, and you ride across it for twelve days together, finding nothing but a desert without habitations or any green thing, so that travellers are obliged to carry with them whatever they have need of. The region is so lofty and cold that you do not even see any birds flying. And I must notice also that because of this great cold, fire does not burn so brightly, nor give out so much heat as usual, nor does it cook food so effectually.

OF THE CITY OF LOP, AND THE GREAT DESERT

Lop is a large town at the edge of the Desert, which is called the Desert of Lop... Now, such persons as propose to cross the Desert take a week's rest in this town to refresh themselves and their cattle; and then they make ready for the journey, taking with them a month's supply for man and beast.

The length of this Desert is so great that 'tis said it would take a year and more to ride from one end of it to the other. And here, where its breadth is least, it takes a month to cross it. 'Tis all composed of hills and valleys of sand, and not a thing to eat is to be found on it. But after riding for a day and a night you find fresh water, enough mayhap for some 50 or 100 persons with their beasts, but not for more. And all across the Desert you will find water in like manner, that is to say, in some 28 places altogether you will find good water.

Beasts there are none; for there is nought for them

to eat. But there is a marvellous thing related of this Desert, which is that when travellers are on the move by night, and one of them chances to lag behind or to fall asleep or the like, when he tries to gain his company again he will hear spirits talking, and will suppose them to be his comrades. Sometimes the spirits will call him by name; and thus shall a traveller ofttimes be led astray so that he never finds his party. And in this way many have perished... Even in the day-time one hears those spirits talking. And sometimes you shall hear the sound of a variety of musical instruments, and still more commonly the sound of drums. Hence in making this journey 'tis customary for travellers to keep close together.

CONCERNING THE OLD MAN OF THE MOUNTAIN

Mulehet is a country in which the Old Man of the Mountain dwelt in former days... The Old Man was called in their language Aloadin. He had caused a certain valley between two mountains to be enclosed, and had turned it into a garden, the largest and most beautiful that ever was seen, filled with every variety of fruit. In it were erected pavilions and palaces the most elegant that can be imagined, all covered with gilding and exquisite painting. And there were runnels too, flowing freely with wine and milk and honey and water; and numbers of ladies and of the most beautiful damsels in the world, who could play on all manner of instruments, and sung most sweetly, and danced in a manner that it was charming to behold.

Now no man was allowed to enter the Garden save those whom he intended to be his Ashishin... He kept at his Court a number of the youths of the country, from 12 to 20 years of age, such as had a taste for soldiering, and to these he used to tell tales about Paradise, just as Mahommet had been wont to do, and they believed in him just as the Saracens believe in Mahommet. Then he would introduce them into his garden, some four, or six, or ten at a time, having first made them drink a certain potion which cast them into a deep sleep, and then causing them to be lifted and carried in. So when they awoke, they found themselves in the Garden.

When therefore they awoke, and found themselves in a place so charming, they deemed that it was Paradise in very truth.

Now this Prince whom we call the Old One kept his Court in grand and noble style, and made those simple hill-folks about him believe firmly that he was a great Prophet. And when he wanted one of his Ashishin to send on any mission, he would cause that potion whereof I spoke to be given to one of the youths in the garden, and then had him carried into his Palace. So when the young man awoke, he found himself in the Castle, and no longer in that Paradise; whereat he was not over well pleased. He was then conducted to the Old Man's presence, and bowed before him with great veneration as believing himself to be in the presence of a true Prophet. The Prince would then ask whence he came, and he would reply that he came from Paradise!

So when the Old Man would have any Prince slain, he would say to such a youth: "Go thou and slay So and So; and when thou returnest my Angels shall bear thee into Paradise. And shouldst thou die, natheless even so will I send my Angels to carry thee back into Paradise." So he caused them to believe; and thus there was no order of his that they would not affront any peril to execute, for the great desire they had to get back into that Paradise of his.

Now it came to pass, in the year of Christ's Incarnation, 1252, that Alaue, Lord of the Tartars of the Levant, heard tell of these great crimes of the Old Man, and resolved to make an end of him. So he took and sent one of his Barons with a great Army to that Castle, and they besieged it for three years, but they could not take it, so strong was it. And indeed if they had had food within it never would have been taken. But after being besieged those three years they ran short of victual, and were taken. The Old Man was put to death with all his men and the Castle with its Garden of Paradise was levelled with the ground. And there was an end to all his villainies.

CONCERNING THE PROVINCE OF TEBET

In this region you find quantities of canes [bamboo], full three palms in girth and fifteen paces in length, with some three palms' interval between the joints. And let me tell you that merchants and other travellers through that country are wont at nightfall to gather these canes and make fires of them; for as they burn they make such loud reports that the lions and bears and other wild beasts are greatly frightened... After they have been awhile burning they burst asunder, and this makes such a loud report that you might hear it ten miles off. In fact, any one unused to this noise, who should hear it unexpectedly, might easily go into a swound or die of fright.

HOW THE KAAN'S POSTS AND RUNNERS ARE SPED THROUGH MANY LANDS AND PROVINCES

The messengers of the Emperor in travelling from Cambaluc, be the road whichsoever they will, find at every twenty-five miles of the journey a station which they call Yamb. And at each of those stations used by the messengers, there is a large and handsome building for them to put up at, in which they find all the rooms furnished with fine beds and all other necessary articles in rich silk, and where they are provided with everything they can want. If even a king were to arrive at one of these, he would find himself well lodged.

At some of these stations, moreover, there shall be posted some four hundred horses standing ready for the use of the messengers; at others there shall be two hundred, according to the requirements, and to what the Emperor has established in each case. At every twenty-five miles, as I said, or anyhow at every thirty miles, you find one of these stations, on all the principal highways leading to the different provincial governments; and the same is the case throughout all the chief provinces subject to the Great Kaan.

Moreover, there are also at those stations other men, who are employed for expresses when there is a call for great haste in sending despatches to any governor of a province...and these men travel a good two hundred or two hundred and fifty miles in the day, and as much in the night. I'll tell you how it stands. They take a horse from those at the station which are standing ready saddled, all fresh and in wind, and mount and go at full speed, as hard as they can ride in fact. And when those at the next post hear the bells they get ready another horse and a man equipt in the same way, and he takes over the letter or whatever it be, and is off full-speed to the third station, where again a fresh horse is found all ready, and so the despatch speeds along from post to post, always at full gallop, with regular change of horses. And the speed at which they go is marvellous.

Those men are highly prized; and they could never do it, did they not bind hard the stomach, chest and head with strong bands.

OF THE CITY OF CHANDU, AND THE KAAN'S PALACE THERE

And when you have ridden three days from the city last mentioned, between north-east and north, you come to a city called Chandu, which was built by the Kaan now reigning. There is at this place a very fine marble Palace, the rooms of which are all gilt and painted with figures of men and beasts and birds, and with a variety of trees and flowers, all executed with such exquisite art that you regard them with delight and astonishment.

Round this Palace a wall is built, inclosing a compass of 16 miles, and inside the Park there are fountains and rivers and brooks, and beautiful meadows, with all kinds of wild animals (excluding such as are of ferocious nature), which the Emperor has procured and placed there to supply food for his gerfalcons and hawks, which he keeps there in mew. Of these there are more than 200 gerfalcons alone, without reckoning the other hawks. The Kaan himself goes every week to see his birds sitting in mew, and sometimes he rides through the park with a leopard behind him on his horse's croup; and then if he sees any animal that takes his fancy, he slips his leopard at it, and the game when taken is made over to feed the hawks in mew.

The Lord abides at this Park of his, dwelling sometimes in the Marble Palace and sometimes in the Cane Palace for three months of the year, to wit, June, July, and August; preferring this residence because it is by no means hot; in fact it is a very cool place. When the 28th day of August arrives he takes his departure, and the Cane Palace is taken to pieces. But I must tell you what happens when he goes away from this Palace every year on the 28th of the August.

You must know that the Kaan keeps an immense stud of white horses and mares; in fact more than 10,000 of them, and all pure white without a speck. The milk of these mares is drunk by himself and his family, and by none else, except by those of one great tribe that have also the privilege of drinking it. This privilege was granted them by Chinghis Kaan, on account of a certain victory that they helped him to win long ago. The name of the tribe is Horiad.

When the Lord sets out from the Park on the 28th of August, as I told you, the milk of all those mares is taken and sprinkled on the ground...so that the Earth and the Air and the False Gods shall have their share of it, and the Spirits likewise that inhabit the Air and the Earth. And thus those beings will protect and bless the Kaan and his children and his wives and his folk and his gear, and his cattle and his horses, his corn and all that is his. After this is done, the Emperor is away.

There is another marvel performed by those Bacsi, of whom I have been speaking as knowing so many

enchantments. For when the Great Kaan is at his capital and in his great Palace, seated at his table, which stands on a platform some eight cubits above the ground, his cups are set before him in the middle of the hall pavement, at a distance of some ten paces from his table, and filled with wine, or other good spiced liquor such as they use. Now when the Lord desires to drink, these enchanters by the power of their enchantments cause the cups to move from their place without being touched by anybody, and to present themselves to the Emperor! This every one present may witness, and there are ofttimes more than 10,000 persons thus present. 'Tis a truth and no lie! and so will tell you the sages of our own country who understand necromancy, for they also can perform it.

CONCERNING THE PERSON OF THE GREAT KAAN

The personal appearance of the Great Kaan, Lord of Lords, whose name is Cublay, is such as I shall now tell you. He is of a good stature, neither tall nor short, but of a middle height. He has a becoming amount of flesh, and is very shapely in all his limbs. His complexion is white and red, the eyes black and fine, the nose well formed and well set on. He has four wives, whom he retains permanently as his legitimate consorts; and the eldest of his sons by those four wives ought by rights to be emperor; I mean when his father dies. Those four ladies are called empresses, but each is distinguished also by her proper name. And each of them has a special court of her own, very grand and ample; no one of them having fewer than 300 fair and charming damsels. They have also many pages and eunuchs, and a number of other attendants of both sexes; so that each of these ladies has not less than 10,000 persons attached to her court.

HOW THE GREAT KAAN CAUSETH THE BARK OF TREES, MADE INTO SOMETHING LIKE PAPER, TO PASS FOR MONEY ALL OVER HIS COUNTRY

The Emperor's Mint is in this same City of Cambaluc, and the way it is wrought is such you might say he hath the Secret of Alchemy in perfection, and you would be right! For he makes his money after this fashion.

He makes them take of the bark of a certain tree, in fact of the Mulberry Tree, the leaves of which are the food of the silkworms, these trees being so numerous that whole districts are full of them. What they take is a certain fine white bast or skin which lies between the wood of the tree and the thick outer bark, and this they make into something resembling sheets of paper, but black. When these sheets have been prepared they are cut up into pieces of different sizes. The smallest of these sizes is worth a half tornesel...another a whole groat... There is also a kind worth one Bezant of gold, and others...up to ten. All these pieces of paper are issued with as much solemnity and authority as if they were of pure gold or silver; and on every piece a variety of officials, whose duty it is, have to write their names, and to put their seals. And when all is prepared duly, the chief officer deputed by the Kaan smears the Seal entrusted to him with vermilion, and impresses it on the paper, so that the form of the Seal remains printed upon it in red; the Money is then authentic. And the Kaan causes every year to be made such a vast quantity of this money that it must equal in amount all the treasure in the world.

With these pieces of paper, he causes all payments on his own account to be made; and he makes them to pass current universally over all his kingdoms and provinces and territories, and whithersoever his power and sovereignty extends. And nobody, however important he may think himself, dares to refuse them on pain of death. And indeed everybody takes them readily, for wheresoever a person may go throughout the Great Kaan's dominions he shall find these pieces of paper current, and shall be able to transact all sales and purchases of goods by means of them just as well as if they were coins of pure gold.

CONCERNING THE BLACK STONES THAT ARE DUG IN CATHAY, AND ARE BURNT FOR FUEL

It is a fact that all over the country of Cathay there is a kind of black stones existing in beds in the mountains, which they dig out and burn like firewood. If you supply the fire with them at night, and see that they are well kindled, you will find them still alight in the morning; and they make such capital fuel that no other is used throughout the country. It is true that they have plenty of wood also, but they do not burn it, because those stones burn better and cost less.

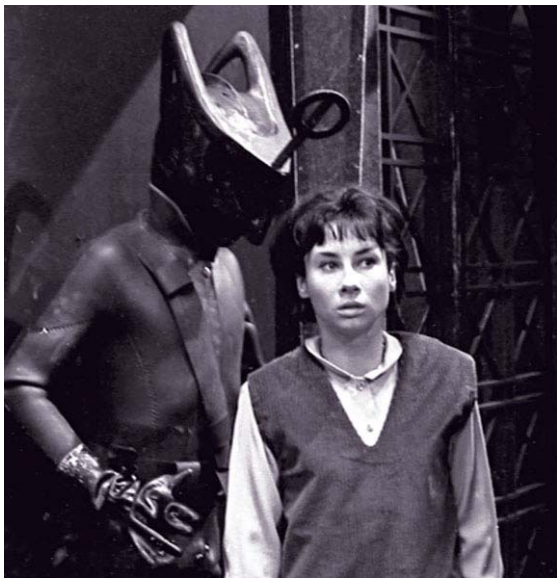
ADVENTURE 6
The Keys of Marinus

BY TERRY NATION

THE STORY

Arriving on an island with a glass beach and surrounded by an acid sea, the travellers learn this is a defence from the Voord, who wish to take control of the Conscience of Marinus, a great computer that eliminates evil thoughts from people's minds. To prevent the Voord from using it to control everyone, its operating micro-keys have been hidden across the planet. But its keeper, Arbitan, needs them to restart the Conscience and defeat the Voord.

The Doctor and his friends are forced to face unknown dangers to recover the keys, but who will be in control by the time they return?



CLIFFHANGER!

The Doctor has failed to prove Ian didn't kill Eprin and steal the micro-key. But the real culprits fear the Doctor might know where the key is hidden and deliver a message to Barbara that there will be another death if it's found. She then receives a phone call – Susan, clearly under duress, says, "They're going to kill me."

NAME-DROPPING

The Doctor claims to have met Greek philosopher Pyrrho. Born around 360BC on the Mediterranean island of Elis, he travelled to the East with Alexander the Great, a figure the Doctor is very likely to want to know, so perhaps he met them both on that expedition.

WHERE ARE WE?

We see several regions of the planet Marinus (the name suggests a watery world), starting with the island where Arbitan maintains the Conscience machine. The shoreline is covered in sharp lumps of glass and the surrounding sea is highly acidic, although it's unclear if all the planet's oceans are like this. The travellers then visit the city of Morphoton, which appears luxurious but is actually run down; a jungle where nature's 'tempo of destruction' has been sped up so that the plants are running amok; a snowy mountainside inhabited only by dangerous trappers and nearby ice caverns; and the city of Millennius, which seems the most civilised region of Marinus but has some peculiar attitudes to the law.

BEHIND THE SCENES
RAYMOND CUSICK

Designer

What were the challenges of designing sets for a new location pretty much every week?

Most of the sets were put together from stock pieces. The tricky bits were those that had to do something, like the rotating idol in the jungle or the doors of Arbitan's castle. I designed a complex system of gears and pulleys so they could spin smoothly and silently, but we couldn't get it constructed in time on recording day and ended up with a man behind the doors pushing them open.

We also needed two long colonnades for the exterior of Arbitan's castle. There wasn't room in Studio D at Lime Grove for both of these, so I had to use some trickery. It's a long, thin studio so I built one side of the building and had a carefully angled mirror at one end so it could also be filmed as an adjacent side. Of course, costume had to produce mirror-image versions of everyone's outfits and make-up were constantly switching the parting in Ian's hair to make it work, but it achieved the effect.

You also built the impressive Conscience machine.

Yes, that was challenging. The script called for a giant computer that controlled the thoughts and actions of an entire world. Making it look impressive was easy, but we worked for ages with Shawcraft and some brain chemistry experts trying to find a way for it to radiate its influence over people's minds. It's not easy, I can tell you. Luckily for the first episode it didn't have to be working properly as the keys were still missing, so it just made William Hartnell and George Colouris fluff a few more of their lines. By the time we needed it again for the final episode, though, we'd managed to solve most of the problems. Of course, as soon as it was activated it had to blow up, which was a shame, but at least it worked.

FANTASTIC FACTS

» The model shot of the approaching Voord submersibles took a long time to complete successfully because although the model submarines were specially built, the strings pulling them along kept dissolving in the acid. » Incredible as it may seem, the Voord costumes were simply black diving wetsuits and flippers! The heads were fetish masks that costume designer Daphne Dare happened to have lying around. » Having rehearsed in an empty hall all week, when the cast got into the studio they kept bumping their heads on the poles around the Conscience machine, being unfamiliar with the set. » George Colouris, who played Arbitan, had been considered for the role of the Doctor but it was felt he'd stumble over his lines more often than William Hartnell did. » The effect of Barbara and then the others disappearing when they activated the travel dials used a special technique that required the person who was to disappear to stand in front of a black area of the set. Then a black curtain was dropped in front of them so fast that it seemed as if they'd vanished in an instant. » *Doctor Who* is recorded as-live because editing videotape is incredibly expensive, so for the scenes in Morphoton where we needed to see the city as both luxurious and dilapidated, two sets were built and clones of the main cast were created so that they could appear on both sets at the same time. The technique devised by Professor Marcus Kilbracken was used, which produced short-lived clones which lasted just long enough for the recording. Sadly Jacqueline Hill's huge hair complicated the procedure and the cloning failed, so the scenes on the rundown set had to be shot from her point of view. » Francis de Wolff, who played Vasor, is an old boyfriend of Jacqueline Hill's, so they had great fun playing the scenes where he chases her around the room – just like old times! » Although Terry Nation recycled his heroes-have-to-get-across-a-bottomless-chasm scenario from *The Mutants*, Raymond Cusick's excellent cave set from that serial had long since been demolished, so he had to recreate it here, sadly with a lot less money. » The week after episode 5, 'Sentence of Death', was shown, the country was abuzz with speculation over who had killed Eprin and Aydan and stolen the key. To prevent the revelation leaking out, three versions of the script were rehearsed and recorded, and which would be used was not decided until the day of broadcast. In the others, the culprits were Kala and Tarron.

MAGIC MOMENT

BARBARA: What's happened?
IAN: What's the matter?
BARBARA: Well, look. Look around you. Can't you see?
THE DOCTOR: I don't think she's properly awake. Susan, get me a glass of that fruit juice, will you?
SUSAN: Yes.
THE DOCTOR: Thank you. Here, drink this.
BARBARA: No, it's filthy!
THE DOCTOR: Now you've broken it.
IAN: Barbara, what's got into you?
BARBARA: Why can't you see?
THE DOCTOR: This is going to test our hosts' patience, you know. It's one of a set. You really are clumsy.
BARBARA: But it's just a dirty old mug. And the room – why have they changed it?
SUSAN: It's the same, Barbara.
BARBARA: No, it isn't. It isn't. And this terrible dress. And the furniture.
THE DOCTOR: What's happened to her?
BARBARA: Why can't you see it?
IAN: Barbara, Barbara.
BARBARA: It's all changed.
IAN: Come on, now, get a hold of yourself.
SUSAN: Don't be frightened, Barbara.
BARBARA: Ian, try to see. Please. Try to see the truth.
SUSAN: Don't be afraid. Look. Look, they brought me my dress.
BARBARA: It's dirty. Dirty rags.
IAN: Barbara, these people are very kind to us. They've given us everything.
BARBARA: They've given you nothing. I don't know what they've done to you, or why it hasn't worked on me, but I must find a way to show you. I must, before it's too late.

Have any type of holiday you like on the beautiful ocean world of MARINUS

NORTH COAST JUNGLE

Discover the remains of early civilisation hidden among the dense rainforest

Hikers and trekkers will find lots to do, from the gentlest country walks to forest expeditions, in the northern region. Take the Taiga jungle trail to the lost cities of early Marinusians, now all but obliterated by the encroaching foliage. Or follow a coastal path to gaze out at the unending ocean of Marinus.

VOORD WATER PARK

Take to the water, the skies or simply lie on the beach and bask in the sun

The Voord peoples of the west are the supreme water sportsmen – in fact, they're rarely seen without their wetgear on! Every form of water and wind sport can be found here. Alternatively, get your thrills on dry land at Vortak's Amusement Park, or simply take your towel to the Voordian beaches and soak up the sun.

CITY OF MORPHOTON

Relax in total luxury and forget all about the stresses of your life back home

Here in Morphoton, your every desire is catered for. Lie back on our sumptuous couches and whatever you wish for will be provided. Everything and anything is included in your package price, so don't worry about a bill at the end. Just let your cares float away and all thoughts of work and family will soon fade.

NAVARINO HOLIDAYS 2464 BRO

Images © Google Galaxy

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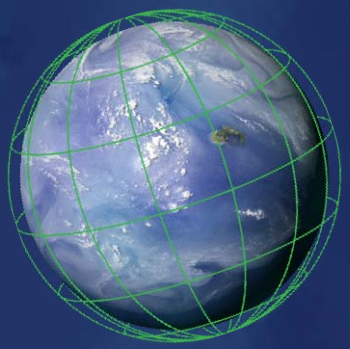
Whatever you want from your ideal holiday, you'll find it on Marinus. Formed from the caldera of an ancient supervolcano, now all but covered by the ocean, the single continent on Marinus offers all the adventure, culture and luxury you need to forget the stresses of life. Whether you want to while away the hours on a sun-soaked beach, feed your need for excitement with all the latest snow and water sports, sample the culture and nightlife of the city or venture deep into unexplored territory, Marinus has it all. This overview gives just a sample of the delights on offer – turn the page for details and prices of the perfect holiday you'll never forget, on MARINUS!

TRAPPER PEAKS SKI RESORT

Feel the exhilaration of the slopes or climb the peaks for a breathtaking view

If skiing, snowboarding, crevasse-gliding or glacier climbing is your sport of choice, then Trapper Peaks resort high in the Rachis Mountains is the place to go. Explore the ice caverns for the mythical guardians or, if snow's not your thing, take a tour of the mountain villages and meet the friendly hunters who live there.



Planet: MARINUS
System: VOORA MARINII
Size: 61.8% EARTH
Gravity: 96.4% EARTH NORMAL

CITY OF MILLENNIUS

City life like you've never experienced it before in the culture capital of Marinus

For crime-free city culture and nightlife, visit Millennius. Thanks to local laws making suspects guilty until proven innocent, everyone is extra sociable so they always have someone around to give them an alibi. Which makes Millennius the party capital of Marinus! Join the fun and go clubbing well into the night.

?

As your shuttle flies in to Millennius space port, you'll pass over Marinus's most mysterious island. The waters around it are acidic due to sulphur from the volcano below, but are contained within a smaller crater at the centre of the caldera. No one knows who built the great pyramid there, but razor sharp silica rocks and the acid sea make any landfall impossible. Learn more about Marinus's history at the Millennius Central Museum.

See pages 14-17 for details of hotels and resorts on Marinus and prices for flights from all the major population centres of the galaxy, including Aeris, Ignis, Terra and Ventus ▶▶▶

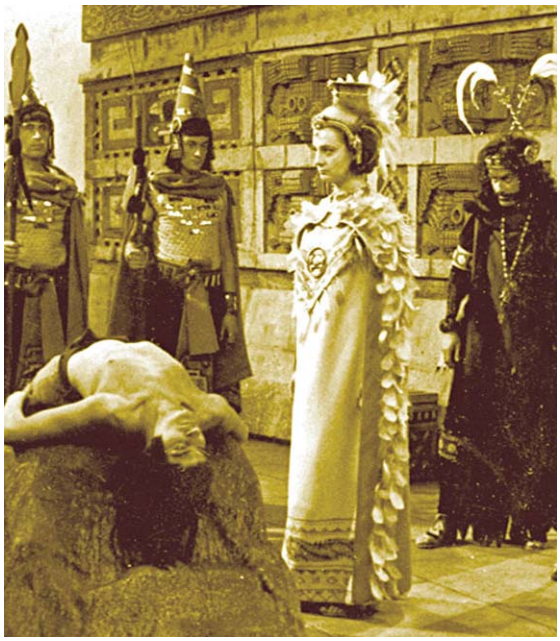
ADVENTURE 7
The Aztecs

BY JOHN LUCAROTTI

THE STORY

The TARDIS lands in the tomb of an Aztec high priest and Barbara is mistaken for his reincarnation. Swayed by the power this gives her, she hopes to prove the pointlessness of human sacrifices, which naturally makes an enemy of the High Priest of Sacrifice, Tlotoxl. The more he is determined to prove Barbara is not a god, the more she must convince Autloc, the High Priest of Knowledge, she is in order to avoid her own sacrifice.

Meanwhile, Ian is roped into challenging top warrior Ixta for leadership of the army, while the Doctor, seeking a way back into the tomb, inadvertently finds himself engaged to be married.

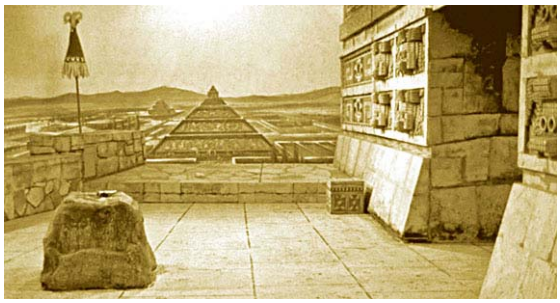


CLIFFHANGER!

Ian has fought Ixta well, but he is weakening due to the scratch from a poisoned thorn given to Ixta by the Doctor. The warrior gains the upper hand and Tlotoxl urges him to kill Ian. Just then Barbara, posing as the high priest Yetaxa, enters and orders the contest be stopped. As proof of her divinity, Tlotoxl invites her to save Ian from certain death...

WHERE ARE WE?

What is now Mexico, during the Aztec Triple Alliance formed in 1428 between the three city states of Tenochtitlan, Texcoco and Tlacopan. If Barbara is right to date Yetaxa's death around 1430, it can be no more than 20 years later, given Ixta's age. From the view at the top of Yetaxa's temple, this is a sizeable city, with other temples visible. Autloc has Susan learn from the annals of Cuautitlan, a city north of the capital Tenochtitlan, so perhaps this is where they are. Yetaxa is probably the deity of one 'calpolli' or clan within this 'altepetl' or city state, as Tlotoxl and Autloc seem to have authority only in the temple and its province, and we meet no ruler.



NUMBER CRUNCHING

1430 Approximate year the high priest Yetaxa was entombed

1519 Year Cortés arrived in Mexico

MAGIC MOMENT

THE DOCTOR: There's to be a human sacrifice today at the rain ceremony.
BARBARA: Oh no!
THE DOCTOR: And you must not interfere, do you understand?
BARBARA: I can't just sit by and watch.
THE DOCTOR: No, Barbara! Ian agrees with me. He's got to escort the victim to the altar.
BARBARA: He has to what?
THE DOCTOR: Yes, they've made him a warrior, and he's promised not to interfere with the sacrifice.
BARBARA: Well, they've made me a goddess and I forbid it.
THE DOCTOR: Barbara, no!
BARBARA: There will be no sacrifice this afternoon, Doctor, or ever again. The reincarnation of Yetaxa will prove to the people you don't need to sacrifice a human being in order to make it rain.
THE DOCTOR: Barbara, no.
BARBARA: It's no good, my mind's made up. This is the beginning of the end of the Sun God.
THE DOCTOR: What are you talking about?
BARBARA: Don't you see? If I could start the destruction of everything that's evil here, then everything that is good would survive when Cortés lands.
THE DOCTOR: But you can't rewrite history. Not one line.
SUSAN: Barbara, the high priests are coming.
THE DOCTOR: Barbara, one last appeal. What you are trying to do is utterly impossible. I know, believe me, I know.
BARBARA: Not Barbara. Yetaxa.

FANTASTIC FACTS

» John Lucarotti's second script for the series followed hard on the heels of *Marco Polo*, being commissioned while that story was still in production. He was to have gone on to write all the historical episodes this series, as Terry Nation did for its science fiction ones, but Verity Lambert decided she couldn't stand any more of his hammy villains. » Talking of which, John Ringham based his portrayal of Tlotoxl on a famous Shakespearean villain: Shylock from *The Merchant of Venice*, owing to both characters' hankering for a pound of flesh. » The music by Richard Rodney Russell Robert Randolph Reginald Rupert Ralph Roderick Raymond Roger Bennett used authentic Mexican instruments such as marimba and tlapitzalli. » Costume designer Daphne Dare hoped to save money by putting the Aztecs in appropriately scanty clothing but director John Crockett decided this would be unsuitable for a children's show and insisted they be more covered up. Only those playing sacrificial victims were allowed to go topless; thankfully Margot Van Der Burgh wasn't one of them. » In a piece of precision weather forecasting worthy of the Aztec priests themselves, episode one, 'The Temple of Evil', was recorded in the afternoon rather than the evening so that the shots of the thunder storm at the end of the episode could be recorded live from the rooftop of Lime Grove studios. » William Hartnell's wife Heather objected to the Doctor having the hots for a woman in this story, so plans for an ongoing storyline next series of a love triangle between the Doctor, Barbara and Ian have been dropped. » With the effects of wartime rationing still being felt, the production team couldn't afford real cocoa beans for Cameca to woo the Doctor with, so varnished broad beans had to be used instead.

BEHIND THE SCENES
BARRY NEWBERY
Designer

Did you have to do much research to get the sets for *The Aztecs* accurate?

Oh yes, I did a lot of research. At first I looked for books about the period, but there weren't many and they had little visual content. The British Library did put me on to the Bodleian in Oxford, which let me look at the Codex Mendosa, a pictorial history of the Aztecs produced for the King of Spain after the conquest of Mexico. That had wonderful illustrations of warriors and I took several shield designs directly from that.

I was still struggling with the set designs, however, so the BBC very generously paid for me to visit Mexico City for a week, where I could see remains of Aztec temples, carvings and other archaeological finds. After my trip to China when designing *Marco Polo*, I think Ray [*Cusick*] was a bit narked. He kept getting the future stories to design, so he didn't get any trips anywhere. Hah!

How did you create the grand vistas visible from the top of the temple and the Garden of Peace?

They were simply painted backdrops hung as far away from the set as possible to give a sense of distance. In fact they were highly detailed and took a group of 20 painters three weeks to produce the two scenes – one looking over the city from the temple platform, and one from ground level for the garden set. Every stone and carving of the buildings was painted to scale, and even little people going about their business in the streets. In between shots, the painters would rush in, paint out some people and add them somewhere else, so it looked as if they were moving about.

Did you use a real skeleton for the body of Yetaxa?

No, that would have been a bit gruesome. It was made from papier mâché by my five-year-old son's class at school. They studied anatomy books and produced a really accurate skeleton with shreds of decayed flesh and hair. It was wonderful.

AZTEC DIARIES

Translated by Ruth J Loincoat

ZEXUNLICLI
PERFECT VICTIM TO SUN GOD TONATIUH

11 Xochitl (flower)
Bored with eyeing up the girls in the marketplace, so went to the telpochcalli to see if any of the soldier boys would tell me what it's like to lie with a woman. Sadly that slimy Tlotoxl was there. He introduced me to the top warrior, Ixta, who was grumpy because the servant of the reincarnation of Yetaxa, a man called Yiarn, had beaten him in a fight. Tlotoxl thought he was being devious by pretending to scold Ixta and get me to desire a contest between him and Yiarn, but I was pleased to order it. Whoever wins must surely be the more virile and will have lots of conquests to tell me about.
...
The contest was a bit of a disappointment. Ixta won but with help from the old servant of Yetaxa, not through his own strength. Maybe he only gets the girls by drugging them too. Only a few days left before the big day – I need to find a girl soon.

12 Cipactli (crocodile)
Tonila took me to see the handmaiden of Yetaxa, suggesting she would make the ideal wife for the perfect victim. She's a bit odd looking and screechy but I need to marry someone otherwise I'm never going to get my end away. Obviously serving a god has given her airs and graces as she wasn't keen on the idea but I'm sure Autloc will convince her. Mighty Tepoztecatl, let me have just one night with a woman!

1 Calli (house)
Well that's just great. It's the day of darkness and I haven't once known the touch of a woman. That cow Zuxan has been locked up since I saw her for refusing to marry me and now I'm out of time. The gods will surely laugh at me as I go to them a virgin. So much for getting everything I wanted. Might as well kill me now.

LIXCOCALOTL
CAPTAIN OF THE TEMPLE GUARD

10 Quiahuitl (rain)
Autloc all excited today because the honoured Yetaxa has returned to us, although in the form of a woman. He dragged us all the way up the temple where we encountered her servants. There was an old man and a girl, but I was more interested in the hot young man. What a vision! Took him to the telpochcalli to join Ixta as a chosen warrior, who of course insisted on showing off his prowess. Always has to make a show of how butch he is, but who can blame him for feeling threatened with this new hottie in town?
...
Ooh that Yetaxa's put a jaguar among the eagles. She tried to stop the sacrifice to Tlaloc, which didn't half get Tlotoxl's back up. I was too busy admiring Yiarn's bum as he held down the sacrifice. What am I like?

11 Xochitl (flower)
Ixta and Yiarn had their contest tonight. Nothing hotter than watching two fit young men wrestle. I had to hold the old servant of Yetaxa in front of me to hide my excitement! Fortunately Yetaxa herself turned up in time to save Yiarn – would have been a shame for him to be beaten so soon (unless it was by me!).

13 Ehecatl (wind)
Arrested Yiarn this morning for attacking Autloc. I reckon Ixta did it but I'm not going to pass up the chance to have Yiarn under my watch – although I'd much rather be under him! Shame he has that handmaiden with him – she's such a bone killer. Still, maybe I can get him alone for a moment. He surely wouldn't object to a little mutual relaxation. Now that would be worth more than a high priest's entire wealth.

REQUITL
ELDER CITIZEN

10 Quiahuitl (rain)
After all the attention I've paid to the lady Cameca, she's now ignoring me in favour of some old git who claims to be a servant of Yetaxa. The minute Autloc brought the old man into the Garden of Peace, she was all over him, batting her eyelids and giving him flowers. Sure he looks exotic, with his pale skin, white hair and strange clothes. But servant of a god or not, he has no right to start flirting with my Cameca. I've spent years working on a strategy to get her to talk to me, and he just appears out of the blue and starts wittering on to her about the temple. What a bastard.

11 Xochitl (flower)
The old sod was back again today and made a beeline for Cameca just when I was about to wish her a good morning. He claims to be a builder, just like that fool Chapal, but I won't let him steal away my Cameca either. I heard them talking about the temple again and Chapal's idiot son Ixta. I'm sure the old goat is up to something and trying to drag poor, sweet, gullible Cameca into it. Well, not if I have anything to say about it.

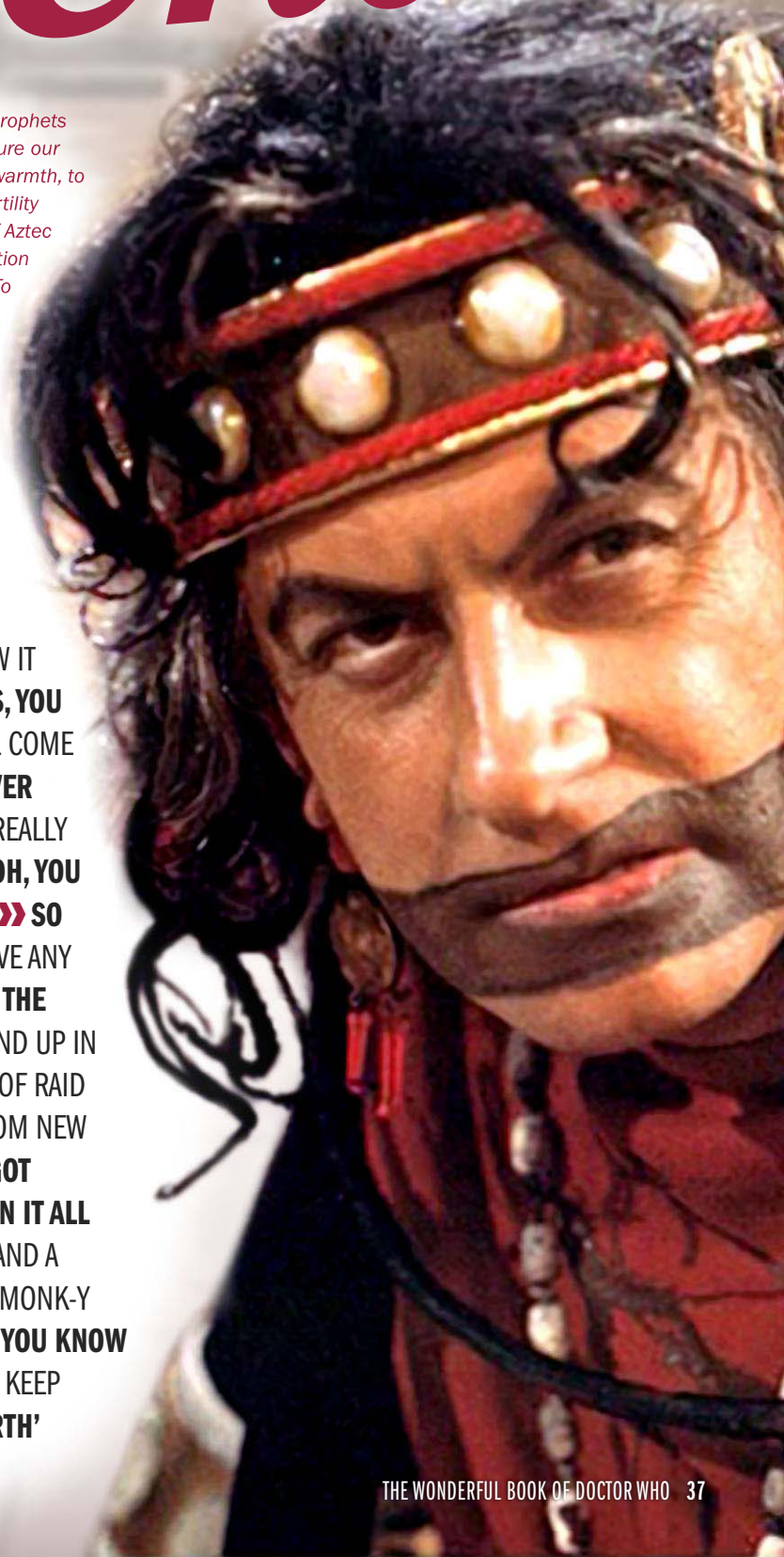
12 Cipactli (crocodile)
Great Xolotl, now he's making cocoa for her! They've only known each other two days and she's spilling her beans and talking him into making a drink for her. This has gone far enough. This Doctor will have to go.

13 Ehecatl (wind)
Followed the Doctor to the garden last night and watched as he and the other servant of Yetaxa discovered the tunnel into the tomb. I knew he was only interested in Cameca because she knew Chapal. It seemed appropriate, therefore, to get rid of him the same way by sealing them in, and I planned to replace the stone when they had both gone into the tunnel. But that fool Ixta turned up before the Doctor was inside. I might have to take more direct action.

1 Calli (house)
Tezcatlipoca be praised, the old git is gone. Darkness fell as the sun was swallowed and when light returned Yetaxa and all her servants had vanished. Now Cameca can forget about that Doctor and be mine at last.
...
The bitch! She's only gone and followed Autloc into the wilderness. Well that's it, if she's going to mope over the Doctor I want no more to do with her. She can die out there for all I care.
...
Oh, who am I kidding? I miss her already.

Tlotoxl's portents!

I am Tlotoxl, High Priest of Sacrifice and exposer of false prophets who would foretell the demise of the Aztec peoples. To ensure our survival I give daily sacrifice to the Sun God that he may bring us warmth, to the Rain God that he may bless our crops to grow, to the god of fertility Mythatzawopa that our women may bring forth new generations of Aztec warriors – and a personal prayer to the god of revenge and retribution that the false Yetaxa may never find rest in this world or the next. To that end I have consulted with augurs to divine what the future holds for her and her servants. These prophesies I hold to be true, unless the gods have misled us in their displeasure at our failure to destroy the imposter. You must be as wise as the High Priest of Knowledge to determine if any deceptions are contained herein...



» WHAT ELSE WAS HIDDEN IN THAT JUNKYARD? » BEWARE THE SPANISH **» SUSAN AND DAVID SITTING IN A TREE...** » YOU CAN'T REWRITE THE FUTURE, NOT ONE LINE **» 'YOU'VE SQUASHED MY FAVOURITE BEATLES'** » HOW COULD YOU NOT KNOW IT WAS HIM? **» THIS DOESN'T WALK ALONG ON HEELS, YOU KNOW** » 'ONE DAY I SHALL COME BACK. YES, I SHALL COME BACK' **» THIS HAS TO BE THE DULLEST MUSEUM EVER** » BEWARE THE AMICUS! **» WHO IS TANNI?** » IAN REALLY HAS A PROBLEM WITH ANTS **» DON'T TOUCH THAT! OH, YOU ALREADY DID** » REALLY, DON'T TRUST THAT CORTÉS **» SO THIS IS WHAT QUINNIS IS LIKE** » DOES ANYONE HAVE ANY BOILING WATER HANDY? **» BARBARA ATTRACTS ALL THE WRONG TYPE OF MEN** » HOW DID KING RICHARD END UP IN NEW ZEALAND? **» COCKYLICKIN'** » OH FOR A CAN OF RAID **» THE TIME FIDDLER** » HOW DID HE GET HERE FROM NEW YORK? **» WHAT WERE THEY DOING *BEFORE* THEY GOT KIDNAPPED?** » REVOLT AGAINST BOREDOM **» BURN IT ALL DOWN!** » 'SO YOU'RE MY REPLACEMENTS: A DANDY AND A CLOWN' **» THEY'RE JUST FAT DALEKS** » NO MORE MONK-Y BUSINESS **» THIS DOESN'T GLIDE ALONG ON EELS, YOU KNOW** » I'M TELLING YOU, THOSE SPANIARDS ARE TROUBLE, KEEP AWAY FROM THEM **» 'WE ARE THE MASTERS OF EARTH'**

"Barbara is a REAL MAN MAGNET!"

Jacqueline Hill says Barbara Wright appeals to men for the same reasons the character appeals to her: she doesn't take any crap from anyone

IF you're going to be whisked off into space and time and faced with extraordinary places and creatures, then you couldn't be better off than to have Barbara Wright at your side. While the Doctor may have the smarts (when his mind's focused) and Ian can lay out anything from an Aztec to a Voord, Barbara is the heart and moral centre of *Doctor Who*.

In fact, if we had our way, the show wouldn't be called *Doctor Who*, but *The Adventures of Barbara Wright*, or something like that anyway.

She's inquisitive, determined, knowledgeable, forthright, a little bit impetuous and more than a little bit sultry. She's not averse to batting her eyelids to win over the nearest male, but she's not going to let any man outdo her for sheer gumption.

In fact, there seem to be quite a few men around the universe who take a fancy to Barbara. She and Ian clearly have a close relationship if his readiness to drive around London spying on schoolgirls at her request is anything to go by. Then there's Ganatus on Skaro, who preferred Barbara's resourcefulness to the simpering of Thal girls like Dyoni. Vasor on Marinus found her alluring on a baser level, she had no problem playing off the love and hate Autloc and Tlotoxl had for her, and who knows what she and Maitland got up to all that time alone in orbit around the Sense-Sphere. *The Wonderful Book of Doctor Who* put it to Jacqueline Hill that Barbara Wright certainly knows how to get the men going.

Barbara certainly knows how to get the men going, doesn't she?
Oh yes, I think she understands what makes men tick pretty well and knows how to work that to her advantage. In a male-led society, she's willing to do whatever it takes to get ahead.

She's not a ball-breaker, though. She isn't out to belittle men, just to make sure they take her seriously. And she has her romantic side. She's taken

with the exoticism of Marco Polo's travels in China, and rather smitten by the charms of Leon Colbert, at least while she believes he's gallantly resisting the corrupt rulers of the French Revolution.

So Barbara's flirted with a man in pretty much every story.
I'm not sure I'd go that far! But she's had a few dalliances. What can I say, Barbara is a real man magnet!

But what about Ian? Surely he's the ideal man for Barbara: brainy, courageous, practical, heroic.
That's true, he is all those things. I like to think that they courted when they were younger, perhaps at university together, but each chose to put their careers first. They're both dedicated to teaching. Perhaps being kidnapped by the Doctor and taken on this wonderful journey has shown them both what the other is truly made off and made them realise that there are still feelings between them.

Do you like Barbara? Is she a good character to play?
Oh very much so. I like that she's in control, even when she's thrown in at the deep end. There were only a couple of occasions at the start of the series where she broke down, but always with good reason – finding yourself menaced by alien creatures on another planet would freak out anyone! But as she has become accustomed to the adventuring she deals with things much more ably.

I think the turning point was when she realised the Doctor, who seemed so imposing at first, was just a man blustering his way through life like any other. He has this power to go anywhere, but he doesn't really know how to use it. After that, she was able to cope with the weirdness much better, I think because she realised no one else was any more in charge than she could be – the Doctor was as clueless as the rest of them, so she didn't have to blindly follow him but could make her own decisions.

FAQ

FULL NAME
Jacqueline Hill
YEAR OF BIRTH
17 December 1929
HOME TOWN
Birmingham
FIRST WEEK OFF
The Sensorites episode 4
WHO FACT
Jacqueline once appeared on stage with Sean Connery before he became a movie star. He wasn't all that, she says

"I KNOW BARBARA IS A BIT MUMSY BUT THE WHOLE CAST TREAT ME LIKE THEIR MUM!"

And how has your journey over the past year changed you?
I'm more disciplined than I was. Working on a weekly TV programme forces you to be. You have to be totally focused throughout rehearsal and certainly once you get into the studio. There isn't time to be worrying too much about your craft, you just have to get on and be as convincing as you can. It has taught me a lot about inhabiting the moment and just being the character, rather than over-thinking their reactions.

Have you learned much from your fellow cast?
Oh yes, you don't work with someone like Bill [*Hartnell*] without picking up a thing or two. He has a huge amount of acting experience so you'd be a fool not to pay attention to his stories and the way he works. And Russ [*William Russell*] has done a lot more TV than I have so he's a very comforting presence when you're in studio and everything's very hectic.

And have they learned from you?
I'd like to think so, but you'd have to ask them. Certainly they've come to reply on me to keep them in line, reminding them of rehearsal times or that we have a day's filming coming up, things like that.

I know Barbara is a but mumsy but the whole case treat me like their mum! But I do quite like it. Perhaps Barbara and I are more similar than I would care to admit.

ADVENTURE 8
The Sensorites

BY PETER R NEWMAN

THE STORY

On a spaceship orbiting an alien planet, the travellers find two apparently dead crew members. They're alive, however, held in stasis by the Sensorites. When these telepathic creatures turn out to be more frightened than frightful, the Doctor, Susan and Ian travel down to the Sense-Sphere below to build relations and help cure a disease that is killing the Sensorites.

Once there, however, Ian is taken ill and the Doctor's attempt to find a cure is hindered by the suspicious City Administrator. And tracing the source of the contagion proves the Sensorites are right to fear humans.

TARDIS TECHNOLOGY

DOOR LOCK

The exterior opening mechanism of the TARDIS is a complex electronic device. In *The Mutants*, Susan says the inside of the lock melts unless one of 21 possible key positions is correctly used. Similarly, the Doctor warns Marco Polo not to try the key in the door or he will destroy the ship. He can make another key from primitive materials, however, so the key itself isn't unique. The Sensorites remove the entire mechanism from the door, which perversely results in the Ship being permanently locked, although the Doctor can reinsert the lock.

WHERE ARE WE?

On and in orbit around the planet Sense-Sphere, the main intelligent inhabitants of which are the Sensorites, although there are other animals. The planet has a "slightly bigger land mass than usual" (presumably compared to Earth), so must have oceans. The city we see is surrounded by mountains and deserts. It's not clear if this is the only inhabited area: the First Elder says he's ruler of the whole planet, suggesting other populations elsewhere, but the humans believe poisoning this city's water will wipe out all Sensorites.

NAME-DROPPING

The Doctor claims that Georgian dandy Beau Brummel told him he looked better when wearing a cloak.

UNSEEN ADVENTURES

The Doctor and Susan have visited Tudor England and met Henry the Eighth. He threw a parson's nose at the Doctor, who threw it back so that he would be sent to the Tower of London, where the TARDIS was.

On the planet Esto, the Doctor and Susan found plants that were in telepathic contact with each other. They made a screeching sound when they detected another mind breaking in on their communication.

MAGIC MOMENT

SUSAN: Why do you trust your people?
FIRST ELDER: Why do you want to make me doubt them?
SUSAN: Trust can't be taken for granted, it must be earned. I trust you, but only because I know you.
FIRST ELDER: But Susan, our whole life is based on trust.
SUSAN: Yes and that might be your downfall. Look, you don't trust the ground you walk on until you know it's firm, do you? So why trust your people blindly?
FIRST ELDER: When I listen to you, you who are so young among your own kind, I realise that we Sensorites have a lot to learn from the people of Earth.
SUSAN: Grandfather and I don't come from Earth. It's ages since we've seen our planet. It's quite like Earth, but at night the sky is a burnt orange, and the leaves on the trees are bright silver.
FIRST ELDER: My mind tells me that you wish to see your home again, and yet there is a part of you which calls for adventure. A wanderlust.
SUSAN: Yes. We'll all go home some day. That's if you'll let us.
FIRST ELDER: I think I will. I hope all of you will be able to.

» Like the other 'future' stories this series, *The Sensorites* was actually written by Terry Nation. It was heavily rewritten by story editor David Whitaker, however, so Nation asked for his name to be taken off it, as it was now too nuanced to be one of his stories. Whitaker didn't think it fair for him to take full credit, but putting it out under 'Terry Whitaker' was too obvious. He reasoned it was still 80% Nation's original story, so he took the first four letters of Terry's forename and the initial of his own surname, added the term 'pen name', which gave him the letters T E R R W P E N N A M E, from which can be formed the alias – you guessed it – Peter R Newman! So simple when you know the secret. » The design of the Sensorites themselves began before the script had been rewritten, so the masks followed Nation's description as having short tusks, bulbous eyes and large flapping ears (hence their sensitivity to loud noises). These had to be adapted to the aliens' new characterisation, so the ears were reduced and the tusks and eyes removed, with hair applied to cover the holes where they'd been. » During the fuss over the *Radio Times* cover for *Marco Polo* not featuring them, (see page 27) William Russell and Jacqueline Hill had threatened to leave the show. Terry Nation was specifically asked to include two potential replacements in his script in case the original leads did leave, so Ian and Barbara would have been brain-wiped by the Sensorites and John and Carol would have taken their place. In the end the dispute was sorted out and, as we know, William and Jacqueline stayed. » In a rare example of gender balance, the City Administrator was written by Whitaker as a woman. But director Mervyn Pinfield couldn't find any actress willing to wear the claustrophobic mask. Finding actors was hard enough, which is why they ended up casting comedian Peter Glaze. » When it was known that Jacqueline Hill would be staying, but the character of Carol had already been included, Hill was allowed two weeks holiday during this story so that Carol would have more to do. Whitaker was annoyed when Hill returned to the studio with a tan as he had no time to include a line of dialogue about the spaceship having sunbeds to explain it. » A scene was written in which the City Administrator got his comeuppance, vaporised by the disintegrator, but it was dropped once Glaze was cast for fear of upsetting *Crackerjack* fans.

FANTASTIC FACTS

BEHIND THE SCENES
VERITY LAMBERT

Producer

Tell us about 'Peter R Newman'

Ah, good old Peter! The truth is, Terry Nation originally wrote *The Sensorites* – or 'The Telepaths of Terror' as he called it. After the success of the Daleks and the speed with which he'd written *The Keys of Marinus* for us, we hoped he'd write all our futuristic serials as he clearly had a knack for it.

However, when David [*Whitaker, story editor*] received the scripts they had clearly been dashed off in a hurry. The characterisation was very slight and the Sensorites were obvious copies of the Voord. They didn't even have any names. So David had to rewrite the story, making the Sensorites more sympathetic and varied, adding the whole poisoning plotline and the survivors of the original human expedition.

Sadly Terry wasn't too happy with the reworking and asked for his name to be taken off it, as is his right. So David came up with a pseudonym under which to put out the show [*see Fantastic Facts*]. But I'm pleased to say Terry's still writing for us next series.

CLIFFHANGER!

The Sensorite First Elder is telling the Doctor, Susan and Ian about his people's way of life, and the disease afflicting them. He agrees that if the Doctor can cure it he will return the lock of the TARDIS. Ian's coughing gets worse and as the Doctor reaches for a cup of water to relieve Ian's burning throat, the young man falls to the floor unconscious. The First Elder confirms this is a symptom of the disease and that Ian is dying...

The Earthmen are

Written by KEITH DIVAWARD
Illustration by CAROL HISHSLICE

TWO suns beat down on the broad bald heads of the assembled Sensorites in the large courtyard outside the Elders' palace. Yet they were all looking upwards into the bright sky, their hooded eyes searching for the first sign of the impending visitors.

All except one. Among the hundreds of people circling the courtyard was a group of young Sensorites from the City Academy. These 16- and 17-year-olds, their grey whiskers only just beginning to spread up their cheeks from their chins, had been given special leave to attend the event, yet one was not looking skywards as all the others were. Instead he scanned the grandstand erected below the balcony of the palace where the senior dignitaries of the city were seated.

From this distance he couldn't hear their minds in order to distinguish them, but he knew among the rows of identical faces was his father. Although only Fourth Scientist, his father had been the one who had first detected the spaceship, the arrival of which they all now awaited, and so was honoured with a seat among the leaders. The boy spotted the black collar of the City Administrator, the waistbands of the Academy principals, and then the chest insignia of the Scientists.

Before he could identify his father among the group, however, one of the Sensorites in the crowd called in a loud whisper, 'There!' Everyone turned to where he was pointing in the southern sky and saw a dark speck growing slowly larger as the spaceship approached its landing site in the courtyard. A psychic pulse rippled through the amassed Sensorites as in unison they wondered what creatures the ship was bringing to their world.

THE Fourth Scientist's son had just returned to his dwelling when his father burst in showing unusual signs of agitation. The boy was startled – what could have disturbed his usual tranquility?

'Good, you're here,' thought his father. 'Today we made the most amazing discovery and I have to tell someone.'

'What is it?' he asked, surprised to find himself caught up in his father's excitement.

The scientist sat on a round stool, but quickly stood again and began pacing the room. 'We have detected a spaceship approaching the Sense-Sphere,' he revealed. 'People from another world are coming here!' His thoughts came out in a rapid stream, showing his enthusiasm.

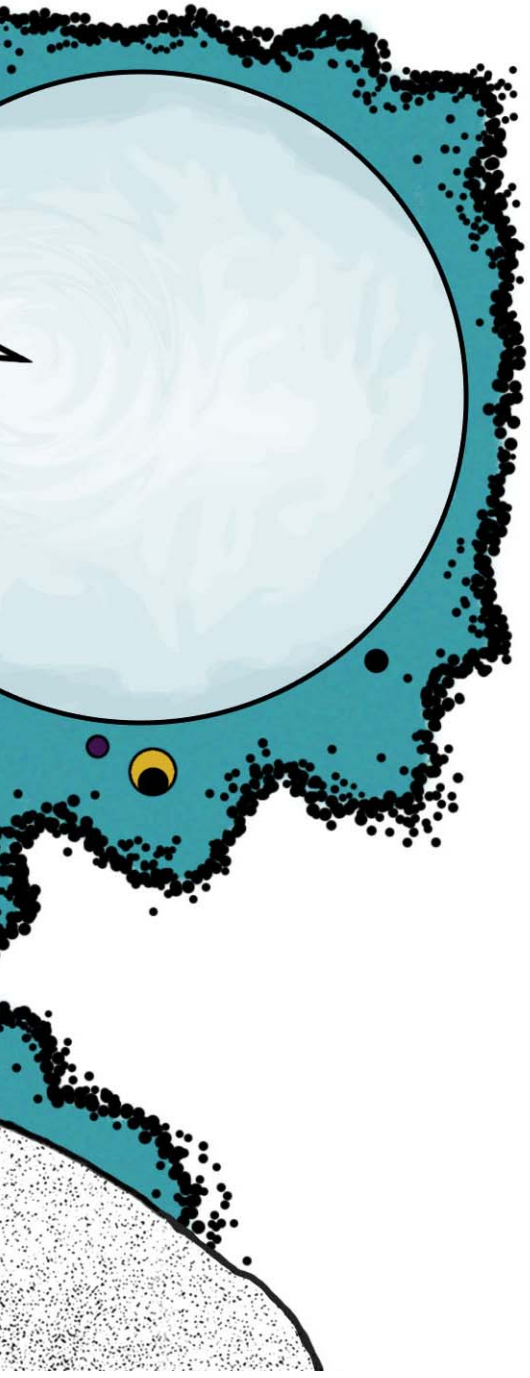
The boy was astounded. The existence of other inhabited worlds was known, but not since the Ood Wars more than three hundred years ago had the Sensorites encountered an alien species. 'Who are they?' he asked worriedly.

'We don't know,' thought his father. 'We tried to reach out our minds to them but we heard nothing. They may be too far away still, or they may not be sufficiently telepathic. But we're sending a constant greeting.'

'Is that wise?' The boy had never once questioned his father's actions before, but nothing like this had ever happened before.

His father looked at him but recognised the concern. 'The First Elder believes – and I agree – that we must not assume the worst until we have evidence to do so. This could be a great leap forward for Sense-kind. We have been isolated for too long. We need to engage with the universe, exchange ideas and knowledge, or we will stagnate and die.'

The boy closed his thoughts. While he shared his father's intrigue about the wider



coming...

universe, he wondered what it would mean for their society and culture if these aliens weren't as tolerant as the Sensorites.

IN the nine rotations since then, nothing had been heard from the approaching spaceship. Welcoming thoughts and invitations has been transferred continuously but no reply had been detected on any mind frequency. As the spaceship had come closer, however, those reaching out to its occupants had reported increased readings in the emotional range of the mental spectrum. They could detect great excitement on the ship; its people were clearly keen to arrive.

Then when the ship was one rotation away, a signal was picked up on an unusually low frequency of only a few thousand cycles per second. It came blasting through the receiver, almost deafening the scientist on duty until the amplitude could be turned right down. It seemed these beings communicated by voice rather than telepathically, but what they said made little sense to the Sensorites.

'Calling the second planet. Calling the second planet. We are humans from the planet Earth. We come in peace to trade knowledge and materials. Please transmit co-ordinates for landing.'

SO the Fourth Scientist told his son as the preparations for the humans' arrival were made. They adjusted their equipment so they could respond, inviting the ship to land in the city courtyard and welcoming the humans to the Sense-Sphere. Their approach was announced to the general workers, who were given a free work period in which to witness the arrival. The First Elder prepared to greet the first aliens to set foot on the planet since the rout of the Ood, and all the thought in the streets was of the humans.

As the scientist's son joined the throng in watching as the spaceship grew larger in the sky until it was hovering directly over the courtyard, then began to descend on jets of smoke that made the circling Sensorites press back to the edges of the plaza, he couldn't help wonder about those reports of great excitement among the humans. Were they just eager to meet new species, or was there something else that had drawn them to the Sense-Sphere? And deeper than that, what kind of creatures allowed their emotions to be so palpable?

As the ship settled on the ground and the smoke cleared, the gathered Sensorites edged forward again. The Elders, who had been watching from the palace balcony, now emerged and processed towards where a door was opening in the side of the craft.

Five figures appeared from within. They were Sense-oid, with two arms and legs, a body and head, a little taller than the average Sensorite. But they had hair on top of their heads and smooth chins, strange bumps in the middle of their faces, while their eyes were bright and shining in the strong sunlight. As the Elders approached them, they stepped back, then one of them moved forward to meet the leaders.

The First Elder had prepared a greeting to be spoken, aware of the humans' lack of telepathy. 'We Sensorites welcome the first humans from planet Earth to visit the Sense-Sphere and look forward to each of our species learning much from the other,' he whispered.

As he spoke, the lead human turned his head to one side and screwed up his face. Several moments after the Elder had finished speaking, the human seemed to realise and suddenly spoke in a loud voice, 'I didn't catch all that, sir, but we are gratified to be on your planet and hope our visit can be, er, beneficial.' He turned to the other humans and closed a flap over one of his eyes.

The Elders cowered and covered their ears at the human's booming voice. But as it finished speaking a wave of emotion spread out across the surrounding Sensorites. Stronger now they were in the humans' presence, those feelings of excitement that had been detected as the spaceship approached washed over the crowd, much clearer and precise. Not just excitement, but anticipation, desire, avarice. Towards the back of the throng, the Fourth Scientist's son tried to focus on what his father had said about remaining optimistic, but all he could feel was want and greed. The humans had promised peace but he now knew they brought only danger.

Instinctively he, and all the other Sensorites, rejected such base feelings. Their minds convulsed and the psychic pulse rebounded at the humans, who clutched their heads and staggered under the sudden telepathic onslaught as one word engulfed their minds: treachery.

It all happened in an instant and at an almost subconscious level. As the Elders recovered from the human's thundering voice, and the humans shook their minds clear, they looked at one another in a moment of confusion.

'Please speak softly,' said the First Elder quietly. 'We are most sensitive to loud noises.'

The lead human rapidly moved flaps of skin in front of his eyes and said, more gently this time, 'Of course. My apologies. We have much to learn about each other, I am sure.'

And with that the Elders led the party of humans to the palace while the warriors began to disperse the crowd. The scientist's son looked again to the grandstand where the dignitaries were rising to return to their duties. Now he saw his father instantly, the only one still seated. The boy was still too far away to reach his mind but he knew they were thinking the same thing. The humans were here, and nothing would be the same again.

DOCTOR WHO

"I know f**k-all ABOUT SCIENCE!"

William Russell's character Ian may be a science teacher, but the actor says that's not his strong suit. He's more interested in saving the ladies

HOW would you like it if someone came along and showed you that everything you thought you knew about how the physical world operates was at best severely limited, and at worst totally wrong? You'd be pretty bewildered and perhaps not a little cheesed off. That must be how science teacher Ian Chesterton felt when he stumbled across the Doctor and found the answer to travelling through space and time sitting quietly in a London junkyard, disguised as a police telephone box of all things.

Since then Ian has been kidnapped and taken on a whirlwind tour of not only his own planet's history, but also alien worlds inhabited by the strangest creatures imaginable. His head must be positively spinning!

Bringing a sense of stoicism to the role, and helping us comprehend the weird and wonderful sights we the audience get to share, is actor William Russell, perhaps best known to older readers as Sir Lancelot in the ITV series *The Adventures of Sir Lancelot*.

The Wonderful Book of Doctor Who caught up with him in August just as recording of the first series had come to a close with the final episode of *The Reign of Terror*, appropriately enjoying a glass of wine in his dressing room.

Hello, William. You managed to escape the guillotine, then?

Ha! Yes. It would have been a pretty gloomy end to the series if we'd all been beheaded, wouldn't it?

You can usually rely on Ian to get everyone out of a tight spot.

He's pretty reliable, isn't he? I like that about him. I reckon that after the initial shock – he was rather thrown by that first trip back to the stone age, wasn't he? And with only grubby cavewomen to take his mind of it – that he pulled himself together, realised there was nothing he could do about the situation, and just got on with it. Then on his next trip to Skaro there were all those blonde Thal girls

so Ian began to see the upside. He even got to clutch Dyoni when he was goading the Thal men. Then there was the lovely Ping-Cho in *Marco Polo*, she was a delight to watch. And of course Sabetha in the Marinus one. She was almost a companion in that one. I hoped she'd stay on a bit, but sadly we were stuck with Susan.

He also has Barbara to think about, doesn't he?

I guess so. He's very chivalrous, so I think he feels duty bound to keep Barbara safe. Although it was her that got him into this situation in the first place, the silly bint! [*laughs*] Jackie's lovely, of course, but that Barbara... I reckon I'd want to give her a good slap more than once an episode.

Ian didn't have to go along with her to Totter's Lane, though.

No, I guess not. He could have said, "Oh stop being nosey, all teenagers are weird," at any time. But he clearly didn't have any better offers around at the time, so of course when she says she's worried about something he's

going to make out he's willing to help. That's the sort of man he is.

How about the Doctor and Susan. How does Ian get on with them?

He's still a bit unsure of the Doctor. At first there was an understandable clash – Ian had probably got Barbara to promise him at least a snog for driving her to Susan's, and then the Doctor whisks him off into time and space. But as time has gone on, Ian has come to accept that the Doctor has enabled him to thump bad guys in front of pretty girls, which always impresses them.

Susan's a tiresome brat, though.

Does Ian being a science teacher help him cope with the future?

Not really. As soon as there's any science stuff to do, the Doctor's far more knowledgeable, so Ian can't add much. It even took him an age to recognise a simple chemical formula in the jungle episode of *The Keys of Marinus*, so he can't be that good a scientist. Which is fine by me – I know f**k-all about science!

FAQ

FULL NAME
William Russell Enoch

DATE OF BIRTH
19 November 1924

HOME TOWN
Sunderland

FIRST WEEK OFF
The Reign of Terror episode 2

WHO FACT
'Russ' (to his friends) is married to sultry Brazilian Balbina – we don't know what her pet name for him is...

"ON HIS NEXT TRIP THERE WERE ALL THOSE BLONDE THAL GIRLS SO IAN BEGAN TO SEE THE UPSIDE"

And are you enjoying adventuring through space and time too?

Oh sure. The process of making a TV show every week is pretty demanding but at least on *Doctor Who* it's fun. And unlike when you're in rep, we have a new cast of people coming in every 5 or 6 weeks. So that keeps things fresh and you can look forward to who might turn up.

What has been your favourite story of the series?

I liked the Dalek one – some of those Thal girls were very friendly after I'd saved them all from extermination. And *The Keys of Marinus* had the lovely Katharine with us for a few weeks, and those very accommodating handmaidens in the second episode. In *The Aztecs* I got to do lots of fight scenes, which are always fun, and it kept me away from the Doctor and Cameca. I think Ian got the long end of the straw in that one!

What does the coming series hold for Ian?

I've only seen the first couple of scripts so far but the second one has the delicious Ann Davies in, so that'll be worth watching. And then we get a new girl to replace Carole, who's sadly leaving us. So that should bring some new opportunities.

How long do you think you'll stay in the series?

As long as they keep giving me good actresses to work opposite. If it got to the point where all the rest of the cast were hidden in giant insect costumes or something, then I'd call it a day.

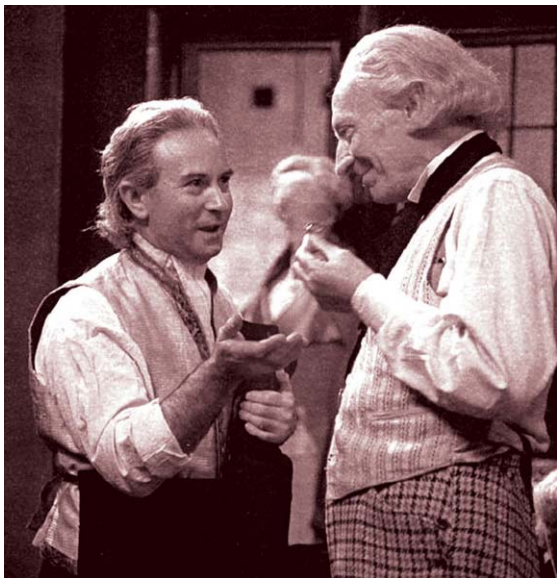
ADVENTURE 9
The Reign of Terror

BY DENNIS SPOONER

THE STORY

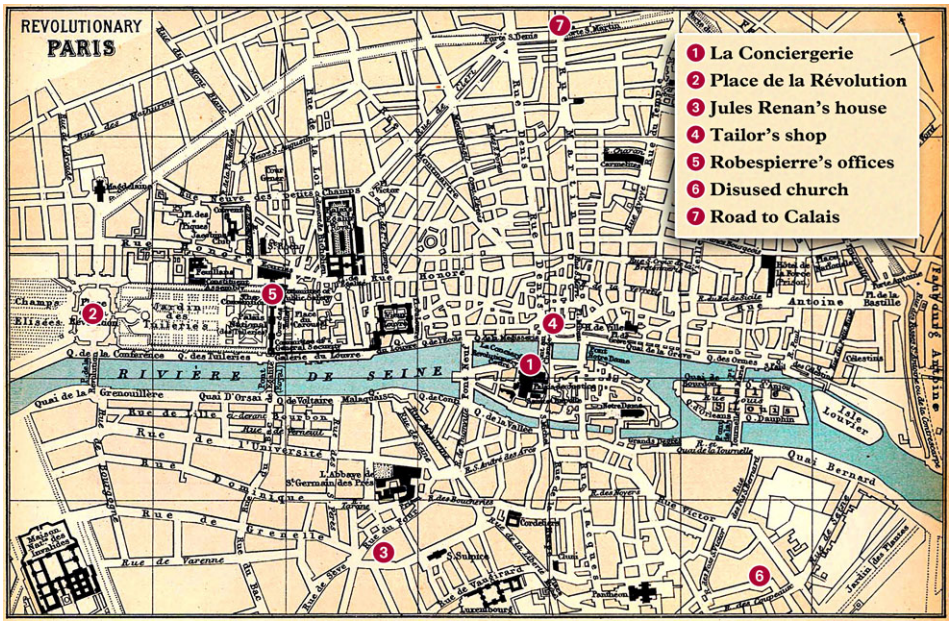
The Doctor gets Ian and Barbara back to Earth but too early: they're in France during the Revolution. With his friends caught and sentenced to death, the Doctor follows them to Paris and, pretending to be a regional officer, bids for their release.

The others have already been rescued by anti-Conventionists, however, and are seeking English spy James Stirling. But with a traitor evident in their ranks, who can they trust? Meanwhile the Doctor meets Robespierre and must deal with the schemes of his deputy Lemaitre to save them all from losing their heads.



WHERE ARE WE?

Paris and its environs in July 1794, at the end of the bloody period known as the Reign of Terror. The TARDIS lands in woodland 12 kilometres north of the city on the evening of Thursday 24 July (6 Thermidor An II). As night falls soldiers set the farmhouse in which the Doctor is trapped on fire and head for Paris with Ian, Barbara and Susan prisoner. In the morning they are sent to La Conciergerie to await execution. Barbara and Susan are rescued en route to Place de la Révolution by Jules Renan and hidden at his house, while Ian escapes and hangs around Le Chien Gris until snatched by Jules and Jean. Meanwhile the Doctor walks to Paris, acquires a new costume and meets Robespierre. On the 26th, Barbara and Susan are betrayed by the physician, and Ian by Leon. Lemaitre reveals his true identity, and that night Ian and Barbara play innkeepers at Le Navire en Perdition and spy on Napoleon. The next day Robespierre is arrested and the travellers return to the TARDIS.



MAGIC MOMENT

THE DOCTOR: What is it? What do you find so amusing, hmm?
BARBARA: Oh, I don't know. Yes, I do. It's this feverish activity to try and stop something that we know is going to happen. Robespierre will be guillotined whatever we do.
THE DOCTOR: I've told you of our position so often.
BARBARA: Yes, I know. You can't influence or change history. I learnt that lesson with the Aztecs.
THE DOCTOR: The events will happen just as they are written. I'm afraid so and we can't stem the tide. But at least we can stop being carried away with the flood.

CLIFFHANGER!

The escaping Frenchmen Rouvray and d'Argenson have been shot, and Ian, Barbara and Susan are saved from the same fate only by the soldiers' hope of a reward for finding them. As they depart for Paris with their prisoners, the soldiers set fire to the farmhouse, unaware that the Doctor is locked in an upstairs room. He batters the door as smoke fills the air...

FANTASTIC FACTS

» As it was the end of the series and the budget was running out, it was hoped to save money on sets by building a highly detailed model of Paris to use as a background for the actors instead. Although a method of doing this called Camera Scaling Operation is being developed, it wasn't ready in time for recording so normal sized sets had to be built as usual. What bits of the model that had been completed were given to Carole Ann Ford, who is an avid model railway enthusiast. » The idea for a story set in Paris came from William Russell, who hoped to wangle a free holiday from the French tourist board. He was disappointed when David Whitaker chose to set it in the most notorious period of French history. » Undeterred, Russell has suggested a story set in Rome for the next series. » The rats in the cell in episode two were Jacqueline Hill's own pets, Snuffler and Smudger. Sadly they wandered onto the set for the next scene and a startled William Hartnell killed Smudger with his spade. Hill was paid compensation of twelve shillings and sixpence. » Hartnell was tempted to keep the regional officer's uniform as his costume for the Doctor, but was persuaded the big feathery hat would draw attention away from his acting. » The tailor in episode three was coached by costume designer Daphne Dare about how to deport himself authentically and the correct way to wield a tape measure. » A real horse was used in episode three to pull the tumbril taking Barbara and Susan to the guillotine. It kept missing its mark when called on to stop, however, so its owner stood behind the set with a bag of sugar lumps to draw it in the right direction. Unfortunately on the next take the horse kept going towards the sugar and demolished part of the set, which had to be hurriedly rebuilt so the recording could continue. » Reading in the script that we would see Robespierre getting arrested, during which he was notoriously shot in the face, make-up designer Sonia Markham created a realistic shattered jaw to attach to the side of actor Keith Anderson's cheek. Once applied and with liberal amounts of theatrical blood, the effect was quite convincing. Unfortunately director Henric Hirsch cut to the wrong camera at the crucial moment and the shooting happened off screen, so Markham's prosthetic was never seen.

BEHIND THE SCENES
DENNIS SPOONER

Writer

Was it your choice to write about the French Revolution?

No, that was what David Whitaker commissioned from me. I was happy to write an historical but I'd wanted to set it in 1930s Hollywood, a bit of a knockabout with the Keystone Kops, get some comedy into it. David felt we should treat the past a bit more respectfully, though.

Not much scope for comedy during the Reign of Terror!

I dunno, it was a pretty crazy time. I got in some funny stuff with the jailer, desperate to make sure he's on the right side at any one time. And Bill Hartnell appreciated the little routine I gave him with the roadworks boss.

There's less interaction with historical figures than we've seen before.

That was cos of David's views on how much impact the TARDIS crew can have. I wanted to suggest they'd made a difference and perhaps history would now be different to how you and I know it, but David insisted that was too widereaching a concept for us to cover. So I went the other way and had their actions determine the outcome we see recorded – that is, if they hadn't been there then history would have been different. This was still too much for David, who added that bit between the Doctor and Barbara towards the end about not being able to do more than save themselves [*see Magic Moment*]. So I ended up not being able to have the main characters influence the known historical figures at all really.

Will you be writing for *Doctor Who* next series?

Yes, I'm already working on one about the destruction of Rome by Emperor Nero, which I'm hoping will be hilarious. You've got slavery, assassination, poisoning, gladiators, arson – so much funny stuff going on in Roman times. This time I'm determined to have the Doctor more directly involved in how events as we know them turned out.

THE REIGN OF TERROR

Don't Lose Your Head!

START AT FARMHOUSE
Throw dice then follow directions

FARMHOUSE
Caught by soldiers
Go to Conciergerie
Locked in boxroom
Go to next square

TRAPPED BY FIRE
Door jammed
Miss a turn
Rescued by Jean-Pierre
Go to next square

ROAD TO PARIS
Forced to join work party
Miss a turn
Trick overseer.
Go to next square

A NEW OUTFIT
Haggle with tailor
Miss a turn
Acquire official uniform
Go to Conciergerie

WELL DONE!
You've survived Revolutionary Paris
Return to TARDIS

ROBESPIERRE'S DOWNFALL
Arrested with Robespierre
Go to Guillotine
Escape the mob
Go to next square

THE SINKING SHIP
Waiting for Barrass
Miss a turn
Eavesdrop on Napoleon
Go to next square

THE PHYSICIAN'S
Locked in
Miss a turn
Get suspicious
Go to next square

TRAITORS
Arrested by soliders
Go to Conciergerie
Rescued by Jules
Go to Jules' House

LE CHIEN GRIS
No sign of Jules Renan
Miss a turn
Captured by Jules and Jean
Go to Jules' House

JULES' HOUSE

- Go to meet Leon. *Take RED path*
- Feeling ill. *Miss a turn*
- Go to physician. *Take WHITE path*
- Flirting with Leon. *Miss a turn*
- Help Lemaitre. *Take BLUE path*

DISUSED CHURCH
Waiting for Leon
Miss a turn
Leon arrives
Go to next square

BETRAYED
Arrested by soldiers
Go to Guillotine
Rescued by Jules
Go to Jules' House

EMBROILED IN SCHEMING
Lemaitre insists you stay
Return to Conciergerie
Agree to Lemaitre's plan
Go to Jules' House

PALAIS DES TUILERIES
Debate with Robespierre
Miss a turn
Robespierre dismisses you
Go to next square

TAKEN BY TUMBRIL
Horse throws a shoe
Return to Conciergerie
Public jeers
Go to next square

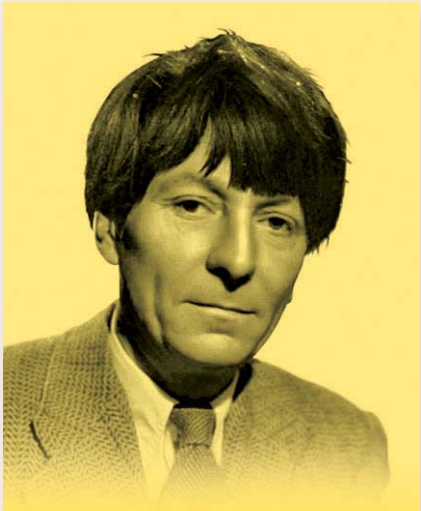
PLACE DE LA RÉVOLUTION
Rescued by Jules and Jean
Go to Jules' House
Rescue too late
Go to Guillotine

LA CONCIERGERIE

- Sentenced to death. *Take RED path*
- Locked in cell. *Miss a turn*
- Meet Lemaitre. *Take WHITE path*
- Locked in cell. *Miss a turn*
- Escape with message. *Take BLUE path*
- Locked in cell. *Miss a turn*

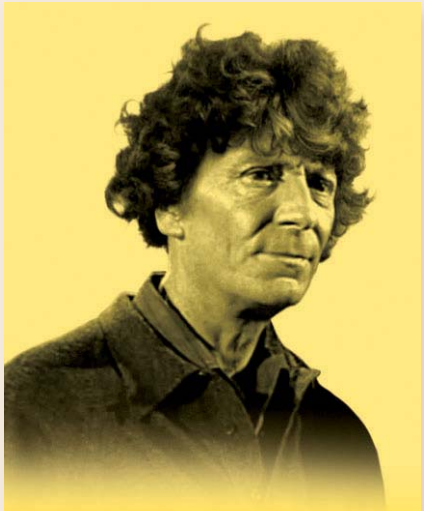
William Hartnell's WIGS

It's well known that William Hartnell wears a wig for his role as the Doctor. His natural hair is cropped short, and that would be a ridiculous style for an eccentric hero. Like wearing a navvie's leather jacket or something. And as an actor, of course, William likes nothing more than prancing around in funny clothes. So it was decided he should rug-up for the part. But what style syrup would work best? As a time traveller, all past and future is the Doctor's to choose from. Here are a few of the coiffures that were tried and rejected…



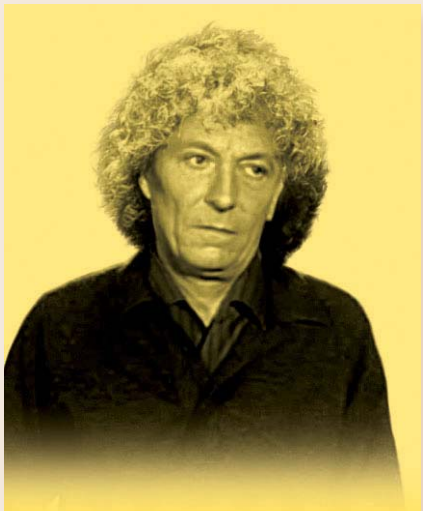
BEATLE
Trendy but too trampish

BOUFFANT
He's not that *kind of actor*

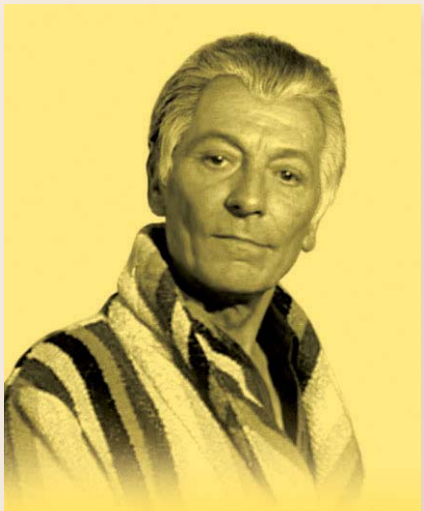


BIG CURLS
Too bohemian for Bill

BLOND PARTING
Good length but not eccentric enough



HARPO MARX
Needed a garish costume to work



SCIENTIST
Getting there but not flowing enough

Absolutely everything we learned

An Unearthly Child I.M.Foreman is a scrap merchant. » He has a junkyard at 76 Totter's Lane. » A policeman passes on his rounds at 3 o'clock in the morning. » The junkyard contains a police telephone box. » The police box hums. » The Coal Hill School noticeboard has postings for Football, Athletics and House News. » Barbara Wright's classroom is next to Ian Chesterton's science lab. » Barbara Wright has had a terrible day. » Both she and Ian have a problem with pupil Susan Foreman. » Susan is 15 years old. » She knows more science than Ian will ever know. » Susan's grandfather doesn't like strangers. » Susan's grandfather is a doctor. » Susan's homework is getting worse. » The school secretary has Susan's address as 76 Totter's Lane. » The junkyard there has a big wall on side and houses on the other. » Susan is waiting in a classroom for Miss Wright to lend her a book on the French Revolution. » Susan has a transistor radio. » John Smith and the Common Men have gone from 19 to 2 in the charts. » John Smith is the stage name of the honourable Aubrey Waites. » He started his pop career as Chris Waites and the Carollers. » Ian has an enquiring mind, and a sensitive ear. » Susan can read a thick history book in one night. » Ian's car has room for three people. » Susan likes walking through the dark. » There was fog the night before. » There's no fog tonight. » Susan doesn't know how many shillings there are in a pound. » The US uses a decimal money system, the UK does not. » It will one day. » Time is the fourth dimension. » Space is the fifth. » Ian keeps a torch in his car. » He doesn't carry any matches. » Police boxes are usually on the street. » This one in the junkyard has a faint vibration. » It's not connected to anything, unless through the floor. » The Doctor has a pen torch and a key for the police box. » The police box has no door handle. » Susan is in the police box. » The police box contains an enormous white room with a six-sided control console at the centre. » The Doctor is Susan's grandfather. » He doesn't discuss his private life with strangers. » He has found a replacement for a faulty filament. » The Ship doesn't roll along on wheels. » It can go anywhere. » TARDIS was named by Susan from the initials Time And Relative Dimension In Space. » A thing that looks like a police box standing in a junkyard can move anywhere in time and space. » The Doctor's civilisation has children. » He and Susan are cut off from their planet. » One day they shall get back. » Susan was born in another time on another world. **100,000BC** Za's father knew how to make fire. » He was killed because of his knowledge. » He didn't teach Za the method. » Za's mother never saw his father make fire. » Whoever makes fire for the tribe will be leader. » The TARDIS yearometer is faulty. » The Doctor's name is not Foreman. » The TARDIS should have changed appearance when it moved. » It has been an Ionic column and a sedan chair. » The Doctor smokes a pipe and carries matches. » He has a notebook with all the key codes for the machines in the Ship and details of places they've visited. » Kal comes from a tribe that died of cold. » Za let him join his tribe. » Bears and tigers threaten the tribe. » Horg once led a tribe that also died of the cold. » The skulls in the Cave of Skulls have all been split open. » There is antiseptic in the TARDIS. » The Doctor is not a doctor of medicine. » Kal killed the old woman. » Kal is not stronger than the whole tribe. » There are tribes on the other side of the mountains. » Za killed Kal. » Fire makes night into day. » The Doctor can't get back to 1963. » The TARDIS needs to know where it has been to determine where it's going. » The Doctor can't work the TARDIS. » The next landing site has dangerously high radiation levels. **The Mutants** The soil and trees on this planet have been petrified. » One form of life was a creature made of metal, held together by internal magnetic forces. » The TARDIS food machine produces bars that can taste like any foodstuff. » The code for bacon and eggs is J62L6. » The fault locator can determine any problem with the TARDIS. » The ID for the fluid link is K7. » The fluid link contains mercury. » The TARDIS cannot take off without it. » The atmosphere of the planet is highly irradiated from a neutron bomb, which destroys organic tissue but leaves buildings intact. » The Daleks don't have furniture. » The radiation count has fallen from 93 to 58 in 200 days. » The Daleks cannot move outside their city. » There was a neutronic war over 500 years ago between the Daleks and the Thals. » The Daleks retreated to their city and survived in metallic casings. » The Thals on the surface mutated but survived thanks to drugs. » The TARDIS lock has a defence mechanism whereby only one of 21 key positions opens the door, otherwise the inside of the lock melts. » The Daleks scan beyond their city with rangerscopes. » The Thals' crops depend on a four-yearly monsoon. » The rainfall is two years overdue. » The Daleks have food and water. » Thals are all blond and have bad tailors. » The Thals were once a warrior race but are now farmers. » The Daleks were teachers and philosophers. » The Thals left their plateau four years ago. » The Daleks grow vegetables in artificial sunlight. » All the floors of the Dalek city are metal. » The Daleks are powered by static electricity. » A dead metal Magnadon can be used as a power source. » Dalek domes lift up on a hinge. » Inside is a clawed creature. » Without the occupant, there's room for a man inside. » The city floors and doors can be magnetised. » The Daleks have examples of abstract sculpture. » Thals have poor peripheral vision. » The Thals carry records of Skaro's 500,000-year history and its position in the galaxy. » Skaro is the 12th planet of its solar system. » The Thals once studied space with electroscopes. » The Daleks are now reliant on the radiation. » A lake beside the Dalek city contains chemicals that glow in the moonlight. » Mutated creatures live in the lake. » The Dalek city has nuclear reactors and a sonic chamber. » Beyond the lake are mountains. » The Daleks see beyond their city with laserscopes. » They output data on ticker tape. » One of the creatures in the lake mutated from an inflatable rubber ring. » The Thals left their plateau over a year ago. » The Daleks get their water from the lake. » The Daleks can detect movement in their city with vibrascopes. » The Doctor was once a pioneer among his people. » Ganatus fancies Barbara. **Inside the Spaceship** The TARDIS has a first aid kit. » Normally the doors can't open on their own. » The Ship can't crash. » The bandage is impregnated with coloured ointment that fades as the wound heals. » The TARDIS has curved divans that fold out of the wall. » Before arriving in the junkyard at Totter's Lane, the TARDIS materialised in the English countryside and on the planet Quinnis in the fourth universe, where the Doctor and Susan nearly lost the Ship. » The TARDIS has a memory bank that records its journeys. » The Ship can think and has a convoluted way of communicating with its crew. » The Fast Return Switch is the crappest piece of technology in the Ship (probably why the Doctor never uses it again). » There is an extensive wardrobe in the TARDIS. » The Doctor has met comic opera writers WS Gilbert and Arthur Sullivan. **Marco Polo** Melting snow can make a footprint look like a giant's. » Mongols believe in evil spirits. » Kublai Khan was a Mongol leader who conquered all of Asia. » Lower air pressure reduces the temperature at which water boils. » China used to be called Cathay. » The Plain of Pamir on the edge of the Himalayas is known as the Roof of the World. » Ping-Cho is from Samarkand. » Kublai Khan has a summer palace at Shang-Tu. » Ping-Cho and Susan are both 15. » Tegana is a special emissary from Mongol lord Noghai, an enemy of Kublai. » Yop is a town on the edge of the Gobi desert. » Holders of the Khan's gold seal can demand anything from his way-stations. » Marco left his home in Venice with his father and uncle 18 years ago. » He is now 37. » 'Shah mat', the origin of 'checkmate', means 'the king is dead'. » There are metal seas on Venus. » The swirling sand in a sandstorm can sound like devils laughing, music or someone calling your name. » It's not loud enough to wake the Doctor, though. » The inside of the TARDIS is affected by outside temperatures enough for condensation to form. » Tun-Huang is a city famous for its many spired temples. » Nearby are the Caves of a Thousand Buddhas and the Cave of Five Hundred Eyes. » In the latter are painted the faces of 250 Hashashins, hashish users who were executed 20 years earlier by Mongol leader Hulagu. » Hashashin is the origin of the English word 'assassin'. » A league is about three miles. » Kan-Chow is where the Great Wall begins. » Lan-Chow is on the banks of the Yellow River. » Heated bamboo explodes loudly. » Official couriers can ride 300 miles in one day, changing horses every three miles. » Cheng-Ting is known as the White City. » There was a Crusade to the Holy Land 25 years earlier. » Some pavilions at Shang-Tu are made of solid gold. » The Khan's two passions are hunting and falconry. » He has 10,000 white stallions. » The Doctor is not a doctor of medicine. » Genghis Khan was Kublai's grandfather. » Quicksilver and sulphur is considered the elixir of life and eternal youth. » It is poisonous. **The Keys of Marinus** There is no radiation on Arbitan's island. » The Voord have powered torpedo-like submersibles. » The shoreline is composed of large formations of glass while the sea around the island is highly acidic. » The Voord are humanoid and wear suits to protects them from the acid sea. » Arbitan's dwelling is built from precisely laid blocks and has secret revolving entrances. » Susan has poor peripheral vision. » The Voord have attacked the building before. » The technology of Marinus's civilisation reached its peak 2,000 ago. » The Conscience was constructed to act as an impartial judge but it was adapted so that it could directly influence people's behaviour. » After 700 years a Voord named Yartek learned how to resist the machine. » To stop him controlling all Marinusians via the Conscience, four of its five key microcircuits were hidden across Marinus. » Arbitan has since adapted the machine to make it irresistible again. » None of his followers sent to recover the keys, including his daughter, has returned. » Altos isn't too shy to show a bit of thigh. » The ruling brains of Morphoton use somnar discs to mesmerise the city's inhabitants to see it as luxurious rather than dilapidated. » After two or three treatments of the mesmerant the subject is totally subdued and can be put to work. » Sabetha was sent by Arbitan, her father. » Altos has poor peripheral vision. » The Morpho brains outgrew their bodies and created the illusory city to make people serve them. » Altos and Eprin were sent by Arbitan. » The city of Millennius has a highly civilised society. » Susan doesn't like to say goodbye. » Vasor can kill a wolf with his bare hands. » Most men fear him. » He lives three miles from the nearest village. » Ian thinks Iceland is in England. Good job he's not a geography teacher. » Tarron is an interrogator in the Guardian Division. » The Millennian legal system puts the burden of proof of innocence on the accused. » The sentence for murder is death. » There are glass factories in the desert. » Murder is rare in Millennius. » Ayden killed Eprin. » Kala killed Ayden. » Psychometric testing reveals the characteristics of the last person to handle an object. » Millennians do not have fingerprints. » The Doctor has met Greek philosopher Pyrrho. **The Aztecs** The Aztecs were Mexicans » High Priest Yetaxa died around 1430, estimates Barbara. » She specialised in Aztec history. » Spanish conquistador Hernán Cortés didn't land in Mexico in 1520, as Susan says, but 1519. » The Aztecs knew how to build impressive cities. » Aztec tombs were designed to be opened from the inside only. » A sacrifice to Tlaloc, god of water, rain and fertility, at sunset will end the recent drought. » Citizens aged over 52 are allowed to retire. » Chapal designed the temple of Yetaxa and the adjacent Garden of Peace. » His son is now a warrior. » You can't

from *Doctor Who* this series...

rewrite history, not one line! » There are 13 heavens. » The Perfect Victim can have anything he desires and must be obeyed at all times. » Ixta is Chapal's son. » A good housewife should tend well her nurseries and flowerbeds, keep her pot and stew pans clean, not spend recklessly, and not cheapen or destroy herself. » The Aztecs could predict when solar eclipses would occur. » The preparation and drinking of cocoa is a declaration of love. » The mythic five suns in the sky, as listed in the annals of the city of Cuautitlan, are Four Tiger, the Sun of Air, the Son of Fire and Rain, and the Sun of Man. » The punishment for disobedience is to have ones tongue and ears pierced with thorns. » A water course runs under the Temple of Yetaxa to the Garden of Peace, fed from a lake in the hills. » The Aztecs haven't discovered the wheel. **The Sensorites** Static on the TARDIS scanner can be caused by an unsuppressed motor or a magnetic field. » King Henry VIII threw a parson's nose at the Doctor and had him imprisoned in the Tower of London. » Humans still use a 24-hour clock and wear (kinetically powered) watches. » Earth now has too much air traffic. » Big Ben is a clock near Westminster Abbey but no longer exists. » London hasn't been so called since the 24th Century. » By the 28th Century all of southern England is comprised of Central City. » The Sensorites' planet is called the Sense-Sphere. » They have control over spaceships and the human mind. » The TARDIS opening mechanism can be cut from the door, locking the Ship. » Maitland's spaceship has deflection rays. » The Doctor can pilot the spaceship. » John is the ship's mineralogist. » They still have paper books in the 28th Century. » Carol and John were to be married on their return to Earth. » John was affected by the Sensorites more than Maitland and Carol. » The handheld cutting device is powered by electromagnetics. » The Sensorites' travel capsules can be heard approaching even when they're in space. » The Sensorites can survive outside the ship without spacesuits. » They can communicate telepathically. » The plants on the planet Esto use thought transference. » They screech when detecting another mind nearby. » John is 30 years old. » The Sensorite leader is called the First Elder. » There is oxygen, hydrogen and sodium on the Sense-Sphere. » A spectroscope measures the emission wavelengths. » There is also molybdenum on the planet. » Molybdenum is used as an alloy in steel, having a high melting point of 2,622 degrees centigrade, whereas iron melts at 1,539 degrees. » Humans have been to the Sense-Sphere before. » Cats can see better then humans in the dark because their pupils dilate more. » The Sensorites' eyes dilate in light but contract in darkness. » Trust is a two-sided affair. » The Sensorites' hand rays can open doors or stun people. » Ten years earlier five humans landed on the Sense-Sphere, interested in its mineral wealth. However, they argued and two took off in their spaceship, which exploded a mile into the atmosphere. The other three were assumed to have been aboard and killed in the explosion. » Since then the Sensorites have been dying in greater numbers each year. » The planet has deserts and mountains where animals dwell. » The Sensorites don't have long-distance spaceships. » They have a caste system of ruling Elders, fighting Warriors and working Sensorites. » The disintegrator can be targeted on any position in the city with absolute accuracy. » Sensorite hearts are in the centre of their chests. » The Palace of the Elders is defended with electrothermal couples that allow people to be traced by their body heat. » When John discovered the rich molybdenum deposits on the Sense-Sphere he was so excited by the mining prospects that the Sensorites could read his mind clearly, and so they held his ship in orbit to protect their way of life. » The Elders only drink 'crystal water' from a spring discovered by the First Elder in the Yellow Mountains around the city. He has this stored in flagons. » The other Sensorites drink water refined through an underground aqueduct. » The planet has a fruit that tastes like peaches. » Sensorites are physically similar so wear distinctive clothing for certain roles: the First Elder has two sashes, the Second Elder one, the City Administrator a dark collar, scientists a symbol on their chests, and warriors have three dark stripes on their forearms. » The disease affecting the Sensorites affects all but the Elders. » Ian's throat is burning – uh-oh. » The disease is a contamination of the aqueduct water. » Afflicted Sensorites are dead within three days. » Sensorites do not have individual names. » Loud noises distress the Sensorites. » Atropine poisoning causes dilation of the blood vessels, raised temperature and pulse rate, a dry mouth and throat, and maybe a rash. » The Sensorite death rate has risen from 20% to 30% in the last year. » The city is divided into ten districts; the palace is district ten. » The Sensorites have felt-tip pens and write in English. » Caffeine citrate is the antidote to atropine poisoning. » Sensorites have family groups. » They believe there are monsters in the aqueduct as they have heard terrifying noises and investigating expeditions have disappeared. » Susan knows how to give an injection. » The Doctor has a heart. » Sensorites don't have eyelids. » The Doctor claims Beau Brummel said he looked good in a cloak. » The Sensorites use 'sir' as a form of formal address. » They don't shake hands. » There is a prison in the city. » Hand rays can paralyse anyone up to 30 yards away for an hour. » The Sensorites have a death penalty. » The numerous ultra-high frequencies on which the mind transmitters work cover the surface of the Sense-Sphere. » The Doctor and Susan's home planet is quite like Earth but with a dark orange night sky and trees with silver leaves. » The Doctor carries a stick of chalk. » The commander of the first human expedition to the Sense-Sphere blew up his spaceship to prevent two of his men bringing in reinforcements. **The Reign of Terror** The TARDIS can materialise silently. » Barbara once took a holiday in Somerset. » Ian likes a drink. » The TARDIS has landed 12 kilometres from Paris. » The French Revolution is the Doctor's favourite period of Earth history. » D'Argenson's whole family has been executed. » Prisoners of La Conciergerie have no rights and can be summarily sentenced to death. » Jean-Pierre's father was taken away. » Susan gets pessimistic without her grandfather around. » Webster was shot while being arrested. » People who don't pay their taxes and put to work mending roads. » Susan doesn't like rats. » The Doctor can pick a pocket. » The TARDIS landed to the north of Paris. » The Grey Dog inn is near La Conciergerie. » Robespierre had Danton executed for planning to restore the monarchy. » Paris has seen 342 executions in just nine days. » Paul Barrass is leading a section of the ruling Convention to oust Robespierre. » Lemaitre is James Stirling. » The Sinking Ship inn is two hours' ride away from Paris on the road to Calais. » There Barrass meets General Napoleon Bonaparte. » Robespierre is shot in the jaw while being arrested. » Bonaparte is a Corsican. » Trying to kill Napoleon wouldn't have any effect. » The travellers' destiny lies in the stars.

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Planet of Giants

DOCTOR WHO

THE WONDERFUL BOOK 1965

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AND WAS ILLUSTRATED BY **JOE CANNON** AND **PAUL SMITH**

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Originally unpublished October 1964, facsimile edition October 2011

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CREATING THE DALEKS

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PLUS OTHER STUFF BY NO ONE CONNECTED WITH THE SHOW